

Bingang



Includes Special Section on
Hillsborough Home Tour

SUMMER

1998

IMPORTANT ANNOUNCEMENT

Most of you have paid your dues for 1998, but some have not. On your mailing label, directly above your name, is the date your membership expires. We would appreciate payment as soon as possible after that date, please. ☐ If this box is checked in red, payment is overdue!

If the club is to remain financially stable, it is necessary that all members pay dues on a regular basis. We would not like to drop any members for non-payment, but it may become necessary to do so. If any of you are no longer interested in receiving *Bingang*, please drop us a note or postcard.

Please follow these instructions for payment of dues:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send a check or money order for \$11.00, made out to Club Crosby, to:

Wayne Martin, Editor *Bingang*
435 So. Holmes Ave.
Kirkwood, MO 63122-6311

U.S. postage stamps in denominations of no more than \$1.00 are also acceptable for payment.

Canadian members must pay in U.S. dollars by means of a postoffice money order or an international bank draft drawn on a U.S. bank. Canadian currency and personal checks on Canadian banks are not acceptable to our bank.

TO OUR MEMBERS IN EUROPE

Ken Crossland of W. Midlands, England, is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U.S. He distributes them by regular mail to the members. Dues are \$16.00 and must be submitted to Ken in an amount equivalent to \$16.00 U.S. Send dues or notice of non-receipt of *Bingang* to:

Ken W. Crossland
9 Arden Drive
Dorridge, Solihull
W. Midlands B93 8LP, England

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA, NEW ZEALAND AND SOUTH AMERICA

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U.S. dollars. Personal checks will be returned, unhonored. Dues are \$16.00, and journals are sent airmail. Send your remittance, made out to Club Crosby, to:

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BINGANG is published semi-annually and is published for its members by Club Crosby. Articles for publication, as well as membership dues, should be sent to the editor at the Kirkwood address. Letters intended for the president should be sent to the Battle Creek address.

READERS WRITE

Dear Wayne,

I'm writing to you to let you know that I own and operate my own video production company in Sydney, Australia, and I have the facilities to make my own CD's. I thought it would be a great idea to transfer Bing's bloopers recordings onto CD for myself in order to preserve them. I then thought that to my knowledge there is no commercial recording like this available, and that it might be a nice idea to offer this collection to collectors.

I know that technically this is against copyright laws; however, I thought that if it is done on a collector to collector basis it would be okay. Each CD is manufactured individually and takes about an hour and a half to make -- so it's no mass production. Do you think this might be worthwhile to my fellow Club Crosby members? I thought that US \$20 would reimburse my costs in production and postage, and they could contact me directly if interested.

--David Duncan
10 Hope St.

Pymble 2073, N.S.W., Australia
E-mail: dgmproductions@talent.com.au

Dear Wayne,

As always, enjoy *Bingang*, and the last issue was particularly interesting. I note the article by Mark Scrimger and his fine photos. Did anyone notice that Russ Columbo is in the Gus Arnheim photo? Russ is seen holding his violin.

I always wondered how Bing's career would have been influenced had Columbo lived. He died tragically at a young age of a gunshot accident. It would have been something following the careers of those two fine crooners.

Although I feel Bing was the best singer ever, Russ' good looks, charm and fine mellow voice would have offered great competition. History would have shown that Columbo would have been Crosby's rival, and not Sinatra. I also believe Sinatra's career might not have reached the heights it did had Columbo lived.

Incidentally, to mention just a few of the Crosby sound-a-likes: Harlan Lattimore, who recorded with the Don Redman orchestra, circa 1932, Charlie Palloy (also during the 1932 period), Dick Todd (the Canadian Bing Crosby), Perry Como, Dean Martin, and probably others. It's interesting that Bing entered a Crosby sing-a-like contest in the late thirties and came in third!

--Recordially, Mike Kaptanis, Yonkers, NY.

Mr. Martin:

I have written to you in the past telling you about our "Bing Crosby Radio Show" here in Louisville.

4 This show is gaining more and more popularity with

each performance. Recently a teary-eyed woman remarked after our show that she never thought she would live long enough in her lifetime to see and hear anything like it! I am not trying to tell you that I am that good, but just that there are folks out there thirsting for the music they still love -- and in the style of the most popular singer in their lifetime.

This past December we did our program on one of the cable channels here (*not public access!*), and it went over big! The producer, who had requested us to do the gig, was heard to say, "Boy, Bing Crosby is back with us at Christmas again!"

--Sincerely, Bill Fowler, Louisville, KY

Dear Wayne,

These few words I'm writing to you are very sad news. The club has lost one of the biggest fans and collectors of Bing Crosby.

Yes, Jean-Paul Fréreault passed away on the 20th of December. He died of cancer at 78. I myself will miss him the rest of my life; he was a very good friend of mine, the only one I could meet and talk to about Bing Crosby.

--Bing's fan, Jean-Paul Gagnon

(*Editor's Note:* An article about Jean-Paul Fréreault appears in this issue.)

Dear Wayne,

My hearty congratulations to you, your staff and all the loyal Crosby fans who contribute all the interesting articles on Bing. I've really enjoyed reading your excellent winter edition, and I look forward to future *Bingangs*.

--Yours Sincerely, Virg Edwards, Eugene OR

Dear Wayne,

I look forward to receiving each issue of *Bingang*, and want to thank you for your efforts in getting out the magazine. Your work is really appreciated.

--Sincerely, Bob Chandler, Naples, FL

Dear Wayne,

Just a few words to thank you and Mark for the wonderful job you two do for us old (82) Bing Crosby fans. I have been a big fan since 1931 when I first heard "Just One More Chance." I look forward to your *Bingang* each and every issue.

--Sincerely, Aldo Silengo, North Haven, CT

Dear Mr. Martin,

You gentlemen are doing an excellent job of keeping people informed about Bing. I'm not prejudiced, but I think that Bing was the most versatile entertainer that ever lived. Nobody can touch him for his singing capabilities except in isolated instances. There'll never be another Bing!

--Sincerely, Sam Fleshman, Vida, OR

The Editor's Page

HILLSBOROUGH HOME TOUR. The big Crosby news of the year is undoubtedly the tours of the Crosby house and grounds in Hillsborough, California, which were conducted from April 26 through May 24. We have heard that the tours were very successful, and additional night tours had to be scheduled.

Club Crosby was very fortunate to have one of our members on the scene throughout the event. Priscilla Koernig, former president of Club Crosby and editor emeritus of *Bingang*, lives in San Mateo, California, near Hillsborough. Priscilla sent us not only all the news clippings from the local papers, but materials from the tour itself, including souvenir items. All of this material has been compressed into the nine pages in the middle of the journal covering the event. Priscilla has written her own comments about the tour. As it happened, Richard Pearson, another of our members, was in the San Francisco area at the time and sent us his own report on this important Crosby event. Our thanks go to both Priscilla and Richard!

Kathryn Crosby did a video tour of the home as the tour visitors saw it, talking about the decoration of each room as well as reminiscing about things she, Bing and the family did together while living in the home. Arrangements are being made to make this tape available to the public. At press time these plans were still not complete, but you can inquire about price and distribution from Jean Linkhauer and Baron Cassella at the following address:

Baron Enterprises
117 Crescent Avenue
Burlingame, CA 94010

THE DEATH OF FRANK SINATRA. Although Frank Sinatra's death did not come as a surprise to anybody, it was still a blow to hear of his passing on May 14. He was an important part of the popular music of this century. He and Bing respected and admired one another's work. Unfortunately, there was not time or space in this issue to prepare an appropriate tribute to him. We have included a nice tribute page from a local newspaper (page 11), and we have written to the members of the International Sinatra Society expressing our sympathy in their loss.

The winter issue of this journal will include a tribute section to Mr. Sinatra, and we are working

on that at the present time. If any of the members have come across material they would like to see reprinted here, please send a copy to the editor.

OUR DEEPEST SYMPATHY goes to member and contributing editor Pete Cakanic in the death of his wife, Paula, on the 16th of May. Mrs. Cakanic suffered from cancer and other complications. She and Pete had been married for almost 47 years. Our thoughts are with you, Pete.

We have also learned of the death of long-time member Jim Owen, who passed away on April 15. Our sympathies go to his niece, Barbara Moravec, and other family members.

In this issue you will read of the death of Canadian member Jean-Paul Frèreault, a well-known Crosby collector. See page 41 for his obituary and tribute.

BEST - SELLING RECORD OF ALL TIME (?) We have heard a lot of comment about Bing's best-selling recording of "White Christmas" being replaced in the book of world records by Elton John's "Candle in the Wind." As far as your editor is concerned, that distinction still has to be proved, and has not been satisfactorily substantiated to this date. An editorial from a local newspaper and a comment by Wally Anthony have been printed on page 42.

PLEASE CHECK YOUR EXPIRATION DATE! We are asking all members to check the expiration date on their mailing labels. A few of you are somewhat behind in your dues. Also check to see if there is a red "X" in the box on page 2 of your journal.

The vast majority of our members pay their dues on time year after year, but it is understandable that renewals slip the mind now and then.

We are always grateful to those who send a few extra dollars or some postage stamps with their membership. This helps to keep our dues low and our bank account healthy.

Thanks also to those of you who send us clippings, pictures, articles, etc. for the journal. Because of you, we have never been short of material to put out an issue.

Have a good summer, everybody!

Mayne

A Lifetime of Memories...of Bing Crosby

By Gary Stevens

As told to Greg Van Beek with special thanks to Anthony DiFlorio III

It was through the generosity of Club Crosby member Anthony DiFlorio III in supplying me with a tape of his "Sunshine Music Memories" radio tribute to Bing this past October 10 that I was first introduced to this remarkable fellow named Gary Stevens, who was interviewed on the program. Later I spent an enjoyable Sunday afternoon on the phone with Mr. Stevens, who kindly shared even more memories of Bing with me.

Gary Stevens is one of those rare people who became friends with Bing at the very start of his career as a solo artist and remained friends with him until his death, a span of 46 years. His long friendship with Bing in itself is incredible, but equally incredible is his career as a press agent and radio and TV writer-producer throughout the "golden years" of show business. Let me first give you a little background on Gary's career.

Gary Stevens graduated from high school at the age of 14 years, 10 months. He had been a radio writer in Chicago at the same time. At this young age, Gary's real ambition was to become a radio announcer. He went to New York upon graduating, armed with a letter from a top executive at NBC in Chicago to a head at the newcomer network CBS in New York (which began broadcasting in 1928). Since they knew he had graduated from high school, they figured he was between 16 1/2 and 17 years old. As it stands, Gary became the youngest employee in the history of CBS when he started there at age 15 in February 1931 in the publicity department, delivering press releases to newspapers, pasting scrapbooks, and other jobs of that nature. He remained there until September 1932.

He left CBS at that time to return to Chicago to attend college. In 1933 he got a writing job there for the Ben Bernie Pabst Blue Ribbon Show. After graduating from college in 1935, he went back to the publicity department at CBS in New York with "more money and a little more experience." Gary then went on to NYU to get his master's degree nights and worked at CBS days. He picked up his first client at this time to represent, a singer named Virginia Verrill. This was the first in a long string of names that included Mitchell Ayres, Johnny Long, Carmen Cavallero, Jimmy Dorsey, and Lionel Hampton. In 1937 he started writing a weekly radio column that was carried in 120 newspapers around the country. Later, in 1953, he spent 5 months working at Warner Bros. on the film *A Star Is Born* and arranged for its world premiere to be telecast, the first film premiere to be televised coast to coast. In

1954-55, Gary was appointed general manager and executive producer of Warner Bros. Television. He "married" WB to ABC and changed the face of the movie business by involving a major motion picture company and television. As Gary says, "I was just lucky — everything fell into place."

Gary first met Bing on the day of his first coast-to-coast radio broadcast as a solo artist. This historic event took place at CBS on September 2, 1931. CBS radio had some stiff competition from NBC, who with "Amos and Andy" had 90% of the radio audience in 1930. The president of CBS, William Paley, wanted songs and singers on CBS. The first artist signed was Morton Downey. Within three months, NBC lost 15% of the audience share. Kate Smith was signed next, and she went on one hour after Downey. In its first 14 months, CBS gained 30% of NBC's share. CBS's roster later included the Boswell Sisters, Mills Brothers, and "The Street Singer," Arthur Tracy, who was signed with Bing in the fall of 1931.

There was a lot of "nervous hope" surrounding Bing's first broadcast. Everyone knew how good he was. They had his records and even screened some of the shorts he had made. Bing represented "the coming of a different sound" in music, since up until the time of Crosby most of the singers had either been "nasal crooners or high-pitched Irish tenors." Bing was scared, to say the least. He knew this broadcast would make or break him. CBS put all its sustaining singers on in 15-minute programs — three songs from the singer and two other orchestral pieces. Bing was scheduled for August 30 at 11 p.m. and didn't show. He was drunk.

Gary got back to the studio around 8:30 p.m. that night. He wasn't assigned to the show, but came back on his own because he had been so interested in Bing since he first heard him with Paul Whiteman. By 7 p.m. Bing had been cancelled. They knew he couldn't go on without a rehearsal. Mr. Paley was there that night until about 6 or 7, but when he found out Bing wasn't going to show he left for the evening. Gary was in the control room at 10 p.m. and heard a lot of the chaos that was ensuing.

Harry Von Zell went on at 11 p.m. and explained that Bing was suffering from a "severe case of laryngitis," and the studio orchestra, Freddie Rich and the Columbians, "simulated" Bing's vocals with a saxophone, violin or some other instrument. Gary laughs and recalls it was "liquid laryngitis" that kept Bing from appearing.

The same thing happened on August 31 and Sep-

tember 1, only these nights Mr. Paley wasn't there. Gary stayed all day without going home.

On September 2, Bing finally did appear. He brought his own conductor, Victor Young, who took the place of Freddie Rich. Gary spent the majority of the time in the control room, but did "roam" the studio (Studio 2, a small studio with no room for a studio audience). To justify his presence, Gary told the production manager that he was assigned by the publicity department to get some "color" so that they could get a story on Crosby. This was not true, however! Gary wasn't being paid to be there; this was on his own time. Mr. Paley was there that night, however. Gary recalls standing not too far from him in the control room along with Ralph Wonders, the head of the artists bureau. They were a little dubious of Bing at this time. Gary overheard Paley saying to Wonders, "I hope he's got it."

Bing had it, all right! Gary said, "He sounded so great on a couple of songs he did ('Just One More Chance' and 'I'm Through With Love') that it became an obvious thing that something tremendous was going to happen in the form of singing in this country. It only took another week to ten days before it became obvious that a big, big star had been born and changed the sound of popular music forever."

Gary next had contact with Bing in mid October 1931 when he posed a photo of Crosby, Kate Smith, and Morton Downey. This was Gary's first "triumph" in the publicity department at CBS and made him a "hero" at the studio for a time. Gary was assigned to promote Downey originally, and he came up with the idea of posing the "three biggest singing names in the

business" in front of a CBS mike. By this time, Gary had become very close to Downey, knew Smith's manager, and had developed a nice relationship with Bing. So he went to them one by one and asked if they'd like to pose for a shot. They all agreed and got together one afternoon about 3 p.m. in the photography studio. Bing and Morton were working that day, but Kate Smith was not. She came in with her manager just for the shot.

After they got the photo, Gary gave it to a New York newspaper, the *World-Telegram*. Later he asked them to hold it, as he felt it was bigger than that. Gary gave it to the second man in charge of the CBS publicity department, and the photo was sent to the AP wire service. AP was very excited by it and sent it out on the wire. "The funny part is," Gary recalls, "that the *World-Telegram* had to buy the photo from AP after I had agreed to give it to them for nothing!" I mentioned how the photo shows that a 28-year-old Bing was already losing much of his hair. Gary said, "Oh yeah, he had lost his hair by that time and was wearing a hairpiece some of the time."

The following month Gary met Russ Columbo for the first time while he was appearing at the Empire Room of the Waldorf-Astoria. Russ broadcast there from at 11 p.m. on NBC. Russ asked all about CBS and his old friend Bing from the Gus Arnheim days (Russ played the violin in the band, and Bing sang). When Bing left the Arnheim band Russ took over as vocalist, singing Bing's songs in a different key. Gary remembers Russ asking him if he thought it would be good publicity and "the right thing to do" if he ap-



Morton Downey, Kate Smith, Bing Crosby, posed by Gary Stevens, October 1931

peared opposite Bing at the Brooklyn Paramount Theater while Bing appeared at the New York Paramount. Gary thought it was a great idea, and it has since become known as the "battle of the baritones."

After 1932 Gary didn't see Bing again for several years. In 1936 he was in California and phoned Bing at Paramount Pictures, but he was very busy and couldn't see Gary at that time. He had a lunch date at the restaurant across from Paramount and wanted Gary to join him, but Gary couldn't make it over at the time Bing wanted, so they postponed it and had a nice conversation on the phone for ten minutes or so. Bing was very happy and said, "Laddie, [Bing always called Gary 'Laddie'] take care of yourself and keep in touch."

In 1938 Gary saw Bing again in New York where "Laddie" was writing and producing a radio show at WNEW called "The Guest Who Came to Breakfast." It was a daily show hosted by a lady, and Gary wrote the script. As Gary describes it, "I was walking up Madison Avenue, and coming down -- all alone -- was Bing Crosby! He stopped in his tracks and said, 'Hey, Laddie, what are you doing here?' I explained the show to him and he replied, 'Sounds great. Do you get the guests?' I said I did and he asked if I was booked for tomorrow, and I told him I had a band leader named Mitchell Ayres who's playing the St. George Hotel in Brooklyn."

"Bing said, 'Would you like to postpone or cancel him and have me on tomorrow?' I said, 'You mean you would do that, Bing?' Bing said, 'Sure, Laddie if it would mean anything to you.' I told him about the script and Bing said 'Don't worry about a script. Just give her a few questions and we'll go from there. I'm not going to read anything.'"

The show started at 11:30, and Bing told "Laddie" to wait for him downstairs between 11 and 11:15 a.m. Gary said "I went back upstairs with a lot of trepidation to tell the people who were running the show that I had Bing instead of Mitchell. They looked at me like I was crazy and said, 'If Bing isn't here tomorrow, you're fired!'"

"The next day my pacing started at 10 minutes to 11 a.m. At 11:10 a taxi pulled up and out comes Bing. We went up to the 15th floor where the studios were. Everyone in the place left their offices to come out and greet him after word spread of his arrival. The first thing Bing did was to put his arm around me and look at the assembly and say, 'I did this for Laddie.' After he did the show, I thanked him profusely, and he got in a car that was waiting for him and left."

Years later, in the 60's, Bing worked a lot with Mitchell Ayres, who conducted the orchestra on the *Hollywood Palace* TV shows. Gary saw Bing there one night when he was the host. Gary reminded Bing that it was Mitchell he postponed all those years back so that Bing could go on. Bing didn't remember it, but acted like he did. He said, "My God, Laddie, I never know what the hell you'll do!" Gary then confessed the whole thing to Mitchell as well, and he said, "Had

Back around 1946, Gary was working for an advertising agency that represented the Sister Kenny Foundation for the elimination of infantile paralysis. Gary had a meeting with the staff, and they said that the Mutual Broadcasting Co. had given them a half hour of air time to do whatever they wanted with, but they needed a big, tremendous name for the show. "All eyes turned to me," said Gary, "as they all said I knew everybody. One voice said, 'How about Bing Crosby?' I said, 'Yes, I know Bing.' 'Can you get him on the phone?' they asked. So it was up to me to get Bing. I went back to my place here in New York and put in a call to his office on Sunset Boulevard. I spoke to his secretary and asked her to deliver my message to Bing and to see if I could reach him by phone."

"After three days I'd almost given up, when all of a sudden the phone rang in my office and my secretary answered it and told me 'It's some guy who says he's Bing Crosby.' 'Wait a minute,' I thought and I grabbed the phone, and sure enough it was Bing. 'I got your message, Laddie, what's on your mind?' I explained my work for the Sister Kenny Foundation, and Bing said, 'Yes, it's a wonderful organization, and I've been very interested in their work.' Then I told him about the half hour of air time. Bing said, 'I'm finishing a picture right now, and I'll be tied up for three weeks. If you can do it a month from now, why don't you get all the particulars and I'll come into New York and do it.' I told Bing that they offered me the Mutual orchestra, which is about 30 pieces, and Bing said, 'I don't need any orchestra. I'll just bring Buddy Cole, my piano player, in.'"

"I said, 'We'll pay all your expenses,' and Bing replied, 'Don't worry about expenses, just do two things for me. When I give you the dates, get me a suite of rooms at the hotel across from the Waldorf and check me in under the name of Harry Lillis. At the Waldorf check me in under the name of Bing Crosby.' He never stayed at the Waldorf but went there to check his messages every day, which amounted to about 20 a day. I went back with him to the Waldorf on the last day, and a maid passed him in the hall and inquired about his bed having never been undone. Bing said, 'I don't sleep a lot; don't worry about me.'"

In 1947 Gary got Bing to sing in the streets of New York for him! Gary was involved with the Damon Runyon-Winchell cancer fund. They had a house built for them in Columbus Circle, 59th Street in New York City, where they had celebrities every day, and people came around to hear them and make donations. All the big names of Broadway went there to perform. Bing was in town, and Gary called him at the hotel where he was staying.

"He was very receptive," Gary said, "and asked all about me. He was always quizzing me as to what I was up to. Bing said, 'You don't want me to go over there for this fund drive, do you?' I said, 'Would you?' 'Sure,' said Bing. 'What's the story?'"

Bing gave Gary the name of a piano player in New York and told him what three songs he would sing. (One was "How Are Things in Glocca Morra?"), what

key to play them in and asked what time he should be there. Gary said, "Noon is when they get their biggest crowd." Bing came at 12:30 and sang for a crowd of 5000 or so gathered in the street to hear him. Ken Roberts was the MC of the show, and it was like a reunion of the old CBS gang.

Gary ran into Bing and his wife Kathryn at Sardi's restaurant in New York. Seated with Bing and Kathryn was a lady named Ann Slater, who had a big apartment on Park Avenue where Bing and Kathryn were staying. Gary came into Sardi's with Sandy Stewart (who guest starred on Bing's 1960 TV special with Perry Como). Bing said, "Hey, Laddie, what are you doing with Sandy?" Gary replied, "She's a friend of mine." Bing and Kathryn were going to see a show starring Rex Harrison and Julie Harris and asked Gary if he had seen the show and how well he thought they'd like it. Gary told them he thought it was "pretty good. You'll like it. It's not great, but OK."

Gary talked to Bing about a phone call he got from a guy at RCA records who was looking for anecdotes about singer Dick Todd. They were reissuing his records. Gary told them (and Bing) about the skit from the Rhythm Boys reunion with Paul Whiteman in 1943 in which Harry Barris says, "I'm Harry Barris and I sound like Bing Crosby," and Al Rinker said "I'm Al Rinker and I sound like Bing Crosby." Bing comes out and says "I'm Bing Crosby, and I sound like Dick Todd." Bing said to Gary, "Oh God, you're the only one who would remember that!"

Gary pointed out to Bing that seated at the front table in Sardi's that night was songwriter Richard Rodgers and his wife. Bing said, "My God, I haven't seen him in 25 years [in 1935 when he starred in the film *Mississippi* with songs by Rodgers and Hart]!" "Bing was the last one in the world to be a table hopper, but he excused himself from us and went over to Rodgers' table," Gary said. "Rodgers' face just beamed like a little boy looking at a big star. Bing stayed at the table by him for about ten minutes. Bing and Kathryn left right after that to make it to the show they were going to see. When Sandy and I left, we passed Rodgers' table, and he stopped me (I knew him pretty well) and told me about how Bing came over to see him. He made a big thing out of it, but I never let on to him that it was I who sent Bing over to him. After Rodgers died, I sent a condolence letter to his wife Dorothy and said, 'By the way it was I who sent Bing over to your table one night in Sardi's.'"

A month before he went on his concert tour at the Uris in 1976, Gary had another unexpected meeting with Bing. Gary was scheduled to meet a friend at an Indonesian restaurant on 52nd Street in New York. He was living on 38th Street at the time and couldn't get a cab, so he took the bus. Sitting on the bus was the announcer from CBS, Ken Roberts! This in itself was a surprise, but Gary was in for an even bigger surprise when he stepped off the bus at Madison Avenue. Right in front of 485 Madison Avenue, which is where the CBS studios were located when Bing did his first broadcast in 1931, stood Bing and his son Nathaniel!

Bing was just as shocked as Gary and said, "Hey, Laddie, what the hell are you doing here?" Bing introduced Gary to Nathaniel, then turned around, looked at his son, and said to him, "This is where it all started for me, up there -- and for him, too," pointing to Gary. Nathaniel didn't understand exactly, but Bing and "Laddie" explained things to him. Bing said, "Hey, Laddie, why don't you come over and have a drink with me? We're going over to Twenty-One." Gary told them he'd love to, but was already late for his appointment at the Indonesian restaurant. Bing said to Nathaniel, "Would you believe this? He's got a chance to have a drink with Bing Crosby, and he's not gonna take it! He'd rather meet some guy in an Indonesian restaurant. This is crazy!"

Gary visited Bing backstage at his December 1976 concert at Avery Fisher Hall prior to the Uris engagement. "Bing was in great voice, sounding better than he had in years," recalls Gary. Bing invited Gary to see him at the Uris. He couldn't make it to the show until about the fifth day of the two-week run, as he was out of town. By the time he got there, the show had fallen apart. It was sold out the first three days; the fourth day he played to an 80% crowd, the fifth day only about 60%. "The Uris was just too big," explained Gary. "It seats 2000, and Bing should've played in a theater that seats about 1300."

Gary sat with Bing for half an hour alone in his dressing room at the Uris. Bing was very unhappy that he wasn't doing any business at the box office. "He was pretty upset," said Gary. "Bing went on every radio and TV show in the New York area that he could to try to promote the shows, but nothing helped. It was a sad thing because in a sense you realized that



One of the songs Bing sang on his first broadcast

the end of an era was there. Bing began to see the handwriting on the wall, too; normally in the old days he would've been able to pack a place like the Uris. He told me about his lung surgery and that he was feeling great and never been happier. 'The kids have been wonderful to me,' he said."

Bing told Gary that night that Rosemary Clooney was the best singer he had ever worked with. Her dressing room was down the hall from his.

The last time Gary ever had any "contact" with Bing was at the Memorial Mass for him at St. Patrick's Cathedral in 1977. It was very difficult to get in, with over 3000 people there, but Gary knew the head usher, an orchestra leader named Eddie Lane. Eddie told Gary to follow him, and he put him in the first pew right under Cardinal Cooke. Sammy Kaye was seated right behind him. Gary couldn't help but think that Bing's spirit was permeating the room and saying "Laddie, I'm glad you made it, and it doesn't surprise me that with your contacts you got a great seat!"

In closing, Gary said, "Bing was always a very good man to me, never cold and aloof like I've heard him described. He was just wonderful to me. Everything I ever asked him to do for me, he did. It was hard to believe that someone in his position would extend himself to me the way he did. I have a picture he sent to me that he signed 'Your Friend.' He was not the kind of guy to sign 'Your Friend' instead of 'Best Wishes' or 'Sincerely.' That photo meant a lot to me."

I want to sincerely thank Gary for sharing his remarkable story for the benefit of Club Crosby. I would also like to thank Anthony DiFlorio III for making the whole thing possible.

Upon learning of our club, and its 62-year history, Gary said, "Bing was a special guy, and it's good to know that there are people around that perpetuate his memory."



NEWS FROM HERE AND THERE

FROM GONZAGA UNIVERSITY:

Bill Osborn Collection of Bing Crosby Records

A major donation was the Bill Osborn Collection of over 900 phonograph records of Bing Crosby. The donor of the collection was the brother of Bill Osborn. The collection consists of 78s, 33 1/3s, and 45s and has been boxed and numbered. Eventually, the collection will be input in a database for easy retrieval. Because of its excellent condition, this collection will become the core Crosby phonograph record collection. Future donations will be based upon this inventory.

Robert Lundberg Collection

In late November, the first installment of the Robert Lundberg Collection on Bing Crosby was donated to Gonzaga University. Mr. Lundberg's widow is donating her late husband's collection on Bing, which includes a bronze statuette of Bing standing with a microphone and hat, as well as sheet music, framed movie posters, artwork, and materials relating to the Bingthings Society. More materials will be added during the next several months.

--Stephanie Edwards, Special Collections Librarian .

ABOUT KATHRYN CROSBY

I had the opportunity to visit with Kathryn Crosby this past summer . She was on tour with *The Music Man* and played the Starlight Theater in Kansas City. She told me that she was working on a project to bring American plays to Russia. She speaks Russian, as you may know. She was also hoping to audition for a new touring company of *Show Boat*. We had a delightful visit, and she looks marvelous!

--Father Robert Murphy

NEW POST FOR NATHANIEL CROSBY

Nathaniel Crosby is changing jobs. Orlimar Golf Co. of Hayward announced yesterday that Crosby has joined the firm as executive vice president, member of the board of directors and "significant" shareholder. Crosby has been president of Nicklaus Golf of West Palm Beach, Fla., for the past nine years. From 1978-1985, he served as tournament host of the Crosby Pro-Am, predecessor to the AT&T.

--*San Francisco Chronicle*, Jan. 31, 1998

Courtesy of Priscilla Koernig

PERRY COMO OFFICE CLOSING

We have received word from Vera Hamilton, secretary to Perry Como, that the Roncom offices were closed on April 1, due to Perry's retirement. There will be no forwarding address for mail to Perry Como. Perry certainly deserves his retirement, but it is a little sad to hear this news.

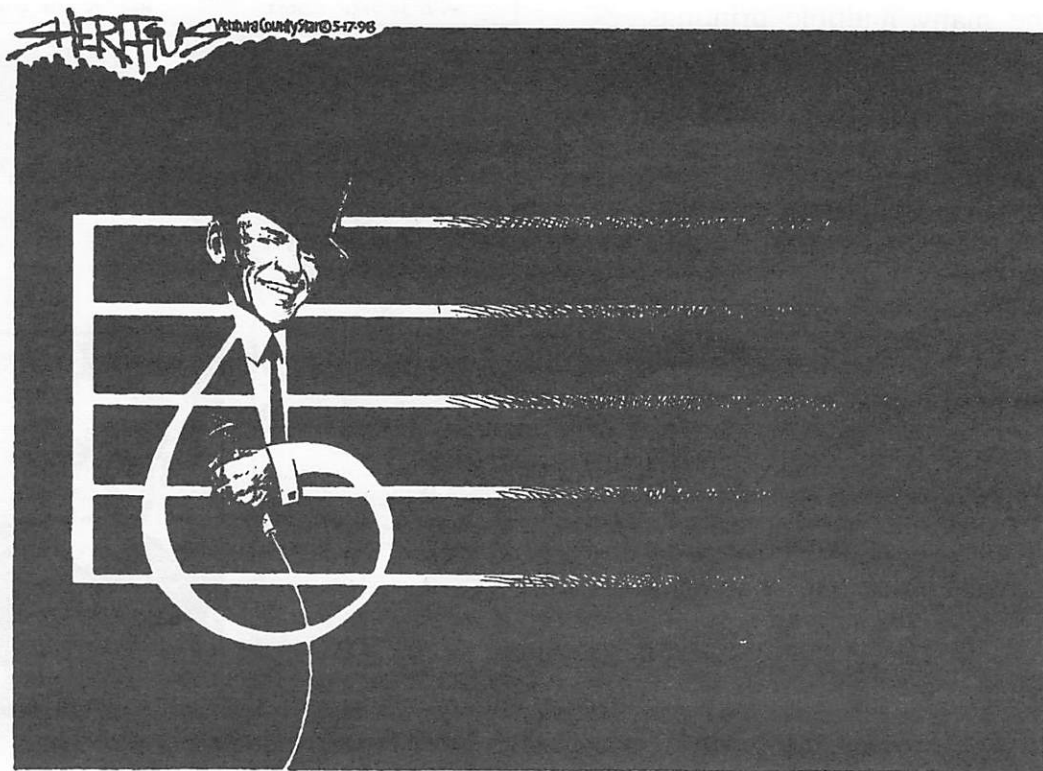
BING CROSBY TO BE INDUCTED INTO THE RADIO HALL OF FAME

The Radio Hall of Fame has announced its list of nominees for 1998. A press release obtained by member Milt Cummings on a recent visit to the Museum of Broadcast Communications includes the following paragraph:

"The Steering Committee of the Radio Hall of Fame. . .announced that veteran singer Bing Crosby will be inducted during this year's national broadcast. Crosby was a pioneer in network radio, and is one of the most popular singers of all time."

The broadcast will be on Sunday, October 11 at 8:00 p.m. (ET). Great news!!

Frank Sinatra 1915-1998



That's Life

*That's life,
That's what all the people say.
You're riding high in April,
Shot down in May.
But I know I'm gonna change my tune
When I'm back on top in June.*

*I said, that's life,
Funny as it seems,
Some people get their kicks
Steppin' on a dream.
But I, I don't let it get me down
'cause this ol' world keeps spinnin' round.*

*I've been a puppet, a pauper, a pirate, a poet,
a pawn and a king.
I've been up and down and over and out and
I know one thing:
Each time I find myself flat on my face
I pick myself up and get back in the race.*

*That's life.
I can't deny it.
I thought of quitting, babe,
But my heart won't buy it.
If I didn't think it was worth a quick try
I'd just roll myself up in a big ball and die.*

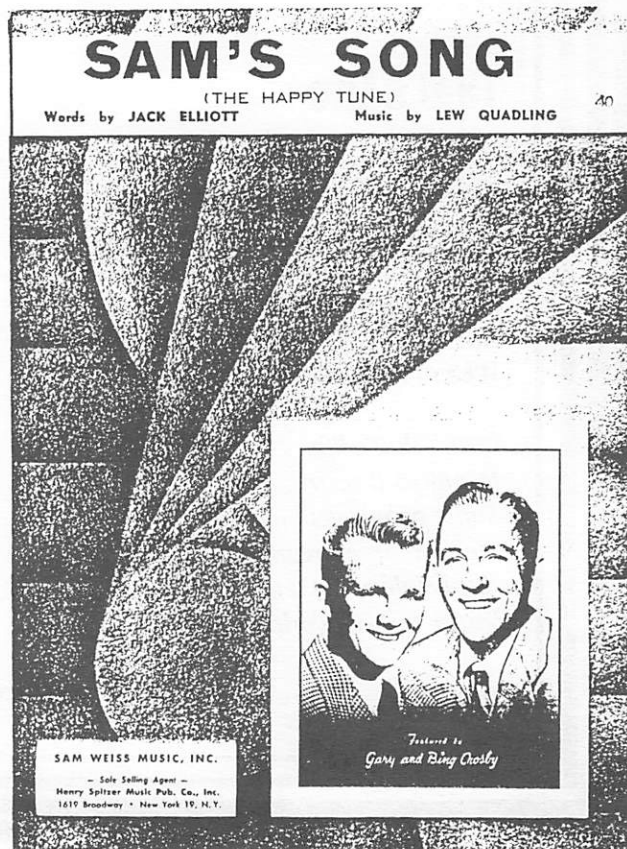
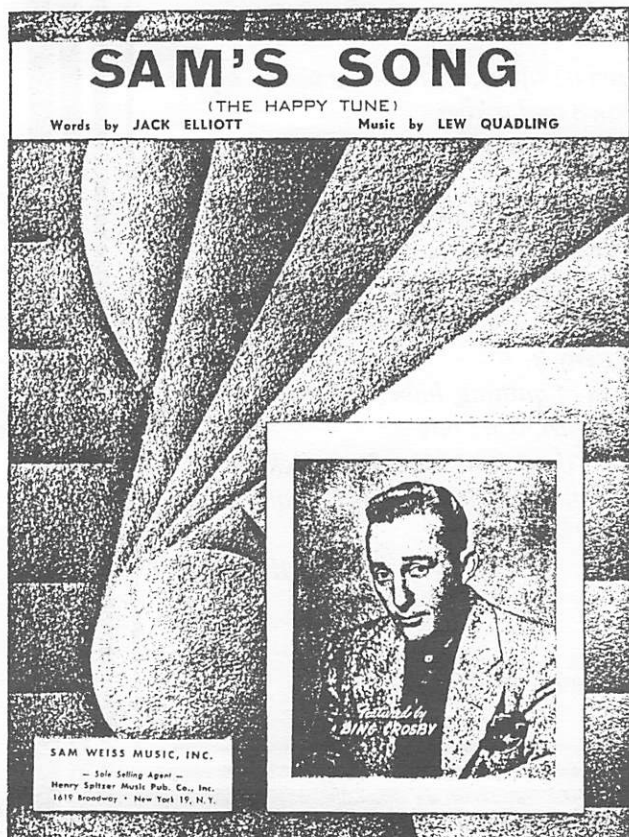
--D. Kay/K. Gordon

St. Louis Post-Dispatch, May 17, 1998

THE DEFINITIVE VERSION

BY MARK SCRIMGER

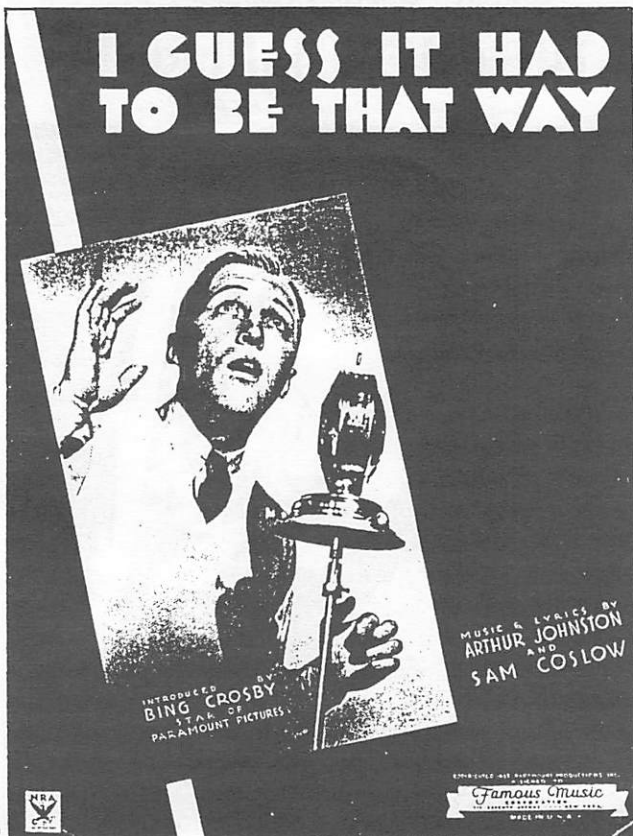
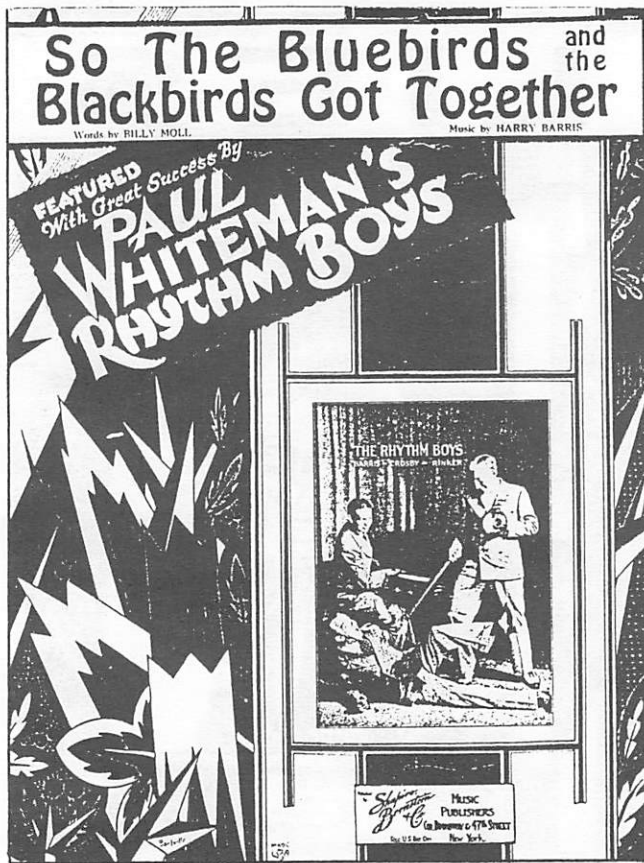
One of the most interesting aspects of collecting Bing Crosby sheet music is discovering the many multiple printings that were issued for various titles. Song sheets would be reissued or reprinted for various reasons such as a change or sale of copyright, a switch in publishing companies, a revival in interest, or even to distinguish between first and second printings for accounting purposes. By their appearances, these variations can be divided into four general categories: (1) different or updated pictures; (2) standard vs. movie version; (3) different graphics; and (4) color variations. The following pages show examples of these first 3 types of multiple issues.



Different Or Updated Pictures



Standard Issue Vs. Movie Version



MY MELANCHOLY BABY

With Ukulele Arrangement

Fox Trot Ballad
by
GEO. A. NORTON & ERNIE BURNETT



JOE MORRIS MUSIC Co.
A MUSIC PUBLISHER
1619 BROADWAY, NEW YORK CITY

Bing Crosby

MADE IN U.S.A.

Ernie Burnett's
MY MELANCHOLY BABY

Words by
GEO. A. NORTON and MAYBELLE E. WATSON
Music by
ERNIE BURNETT



Paramount presents
"MY MELANCHOLY BABY"
with
BING CROSBY - MARY MARTIN
JACK TEAGARDEN

SHAPIRO, BERNSTEIN & Co., Inc.
MUSIC PUBLISHERS NEW YORK

MADE IN U.S.A.

THE ORIGINAL
EMPEROR WALTZ
VOCAL AND INSTRUMENTAL

EDWARDS DOUBLE EDITION



Bing Crosby

Edwards Music Company 1619 Broadway New York 19, N. Y.

AS SUNG BY BING CROSBY
THE EMPEROR WALTZ
Lyric by JOHNNY BURKE

JOHANN STRAUSS

PARAMOUNT PICTURES
Presents
"THE Emperor Waltz"
with
BING CROSBY - JOAN FONTAINE
IN TECHNICOLOR



BURKE AND VAN HEUSEN, INC.
1619 BROADWAY Music Publishers NEW YORK 19, N. Y.

Different Graphics

I CRIED FOR YOU

(NOW IT'S YOUR TURN TO CRY OVER ME)

By
ARTHUR FREED
GUS ARNHEIM
AND
ABE LYMAN



FEATURED BY
BING CROSBY

Sherman, Clay & Co.
SAN FRANCISCO

I CRIED FOR YOU

By
ARTHUR FREED
GUS ARNHEIM
and
ABE LYMAN



Featured by
BING CROSBY

MILLER MUSIC, INC.
1270 SIXTH AVENUE - NEW YORK

MARCHETA

(Love Song of Old Mexico)

Words and Music by
VICTOR SCHERTZINGER



Featured by BING CROSBY



Published by
M.M. COLE Publishing Co.
Chicago

MARCHETA

Words and Music by Victor Schertzinger



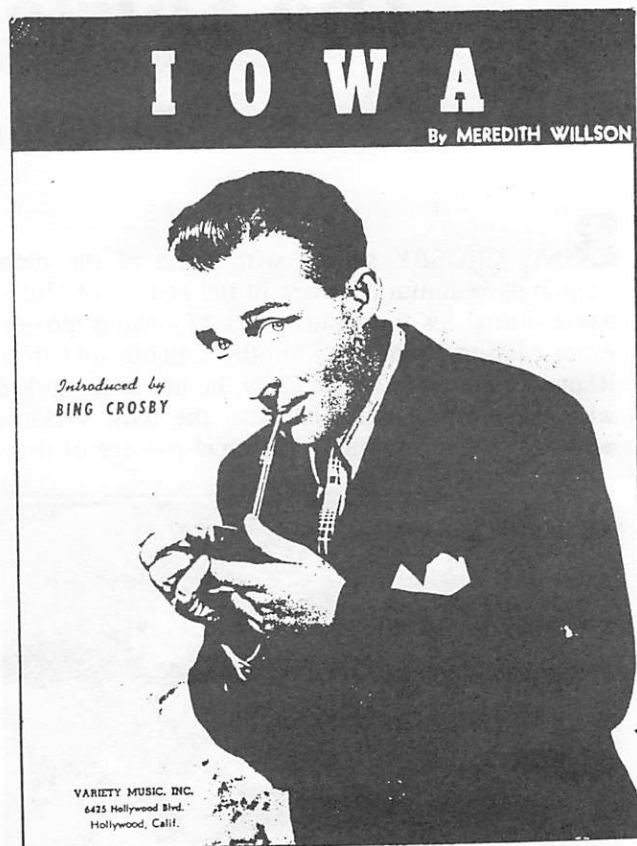
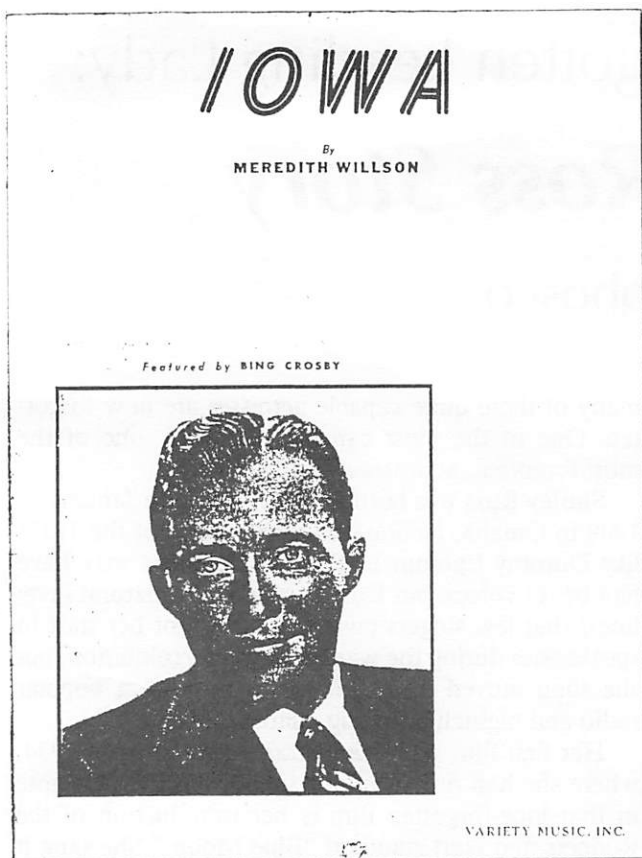
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Bing Crosby



As you can see, all these alternate issues sometimes make it very hard to decide which one should be considered the definitive version of a particular Crosby song sheet. For each category mentioned here, there are many not pictured. Additional examples of those with different or updated pictures would include "Day By Day," "How Soon," "I Only Want A Buddy, Not A Sweetheart," "Just A Prayer Away," "Paper Doll," "Quicksilver," "Silent Night," and "Summer Souvenirs." For standard vs. movie covers you can add "If I Had My Way," with three alternate versions (2 standard, 1 movie) to the list. Graphically different versions can be found of "From Monday On," "I'll Be Home For Christmas," "I'm Waiting For Ships That Never Come In," "Love Me Tonight," "Pretending," "Silver Bells," and "A Song Of Old Hawaii." Both "A Ghost Of A Chance" and "I'd Love To Live In Loveland" have three artwork variations.

Because our journal is printed in black and white, it is impossible to show examples from the fourth category--color variations. That's a shame because this is the most common variation you come across, so examples are plentiful. In fact, many of the titles already shown or mentioned above also fall into this category due to multiple reissues over the years. I would be remiss if I didn't mention the undisputed champion of color variations. With 13 distinctly different color schemes (and one slight graphic variation) unearthed thus far, "El Rancho Grande" is in a class by itself.

Bing Crosby and His Forgotten Leading Lady: *The Shirley Ross Story*

By David Lobosco

BING CROSBY starred with some of the most stunningly beautiful actresses in the history of Hollywood during his thirty-plus years of making movies. From Marion Davies to Dorothy Lamour and from Rhonda Fleming to Grace Kelly, he not only worked with the most beautiful but also the most versatile actresses. However, due to the cruel passage of time,



many of these quite capable actresses are now forgotten. One of the most capable, but sadly one of the most forgotten, actresses is Shirley Ross.

Shirley Ross was born Bernice Gaunt on January 7, 1909 in Omaha, Nebraska. Other singers of the 1930s like Dorothy Lamour or Frances Langford may have had better voices, but Ross's voice had a natural loveliness that few singers possess. Shirley got her start in speakeasies during the waning days of Prohibition, but she soon moved up the ranks to fronting a popular radio and nightclub singing quartet.

Her first film was *Manhattan Melodrama* in 1934, where she had only a minor supporting role. Of note in that long-forgotten film is her introduction of the Rodgers and Hart standard "Blue Moon." She sang it on a radio transcription but never got around to recording it commercially. The song would be at the top of the Hit Parade for months, and Glen Gray's orchestra would have the biggest hit with it.

After small parts in *The Merry Widow* and *San Francisco*, Ross grew disenchanted with her movie roles at MGM and joined the West Coast production of Cole Porter's *Anything Goes*. She played the part Ethel Merman made famous on Broadway. The show did not stay open long, but Shirley got good reviews. The notices were good enough to catch the attention of Paramount Studios, and they signed her to a contract. Her first role there was in *The Big Broadcast of 1937*, where she sang "I'm Through Talking Through My Heart." It was a very popular number at the time, and it was on the Hit Parade numerous times.

Shirley Ross' big break came when she was paired with Bing Crosby in *Waikiki Wedding* in 1937. Ross played Georgia Smith, an all-American girl who is crowned "Miss Pineapple" as a company's promotional stunt. Shirley introduced "In A Little Hula Heaven" and sang two duets with Bing Crosby: "Blue Hawaii" and "Sweet Is The Word For You." The movie was one of Bing Crosby's most endearing films of the 1930s.

She received a setback, though, when she walked out on Paramount's *This Way Please* just as production was set to begin in 1937. Shirley was promptly labeled as "difficult" and was replaced by contract player Betty Grable. The movie ended up bombing. Ross regained her status as a star with her next role in *The Big Broadcast of 1938*. In the film she played Bob Hope's ex-wife, and together they sang "Thanks For The Memories." The song would not only become

Shirley's biggest hit record, but as we all well know, it would be Hope's theme song for the next 60 years.

That film would mark the high point of Shirley Ross' career. She made two more films with Hope: *Thanks For The Memory* (1938) and *Some Like It Hot* (1939), but both received only lukewarm responses at the box office. She also was reteamed with Bing Crosby in *Paris Honeymoon* (1939). The film did rather well as compared to her reteamings with Hope, but in *Paris Honeymoon* she was more or less the second female lead. She did not even get Bing in the end, which angered some of her loyal fans. Her final appearance with Bing would be on his Kraft Music Hall radio show of July 15, 1940. Unfortunately, she had no musical spots on the show.

In the 1940s, Ross saw her Hollywood career wane, and she moved to Broadway, where she starred in the unsuccessful Rodgers and Hart musical *Higher And Higher*. Her last movie was the bomb *A Song For Miss Julie* in 1945, and other than some radio and personal appearances with Bob Hope during the war, her career was virtually coming to a standstill. In 1950 songwriter Frank Loesser, a personal friend, offered her the leading role in his new Broadway show *Guys and Dolls*. This would be her last big chance, but she had to bow out of the plum role when it was discovered that her husband was dying.

After his death, Shirley married a banker, had a daughter, and officially retired from show business. In



her later years Ross never expressed bitterness -- at least in public -- about her failed Hollywood career. She died of cancer on March 9, 1975, a forgotten icon from a bygone era.

Her roles in *Waikiki Wedding* and *Paris Honeymoon* showed her as a refreshing match to Bing Crosby, and her recording of "Thanks For The Memories" has survived through the decades. The career of Shirley Ross was unfortunate because it was so short, and we have such little evidence of her singing and acting ability. Her career by Hollywood's standards may only be a flicker of film, but it is a flicker, though brief, that should not be forgotten.

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MAGAZINE

Bing Crosby & Peggy Lee:

That's Good Enough For Me!

By Greg Van Beek

Bing Crosby was always more than happy to share the spotlight with his fellow artists, particularly those he held in high regard as both performers and as people. Peggy Lee is one of those people.

Born Norma Delores Egstrom on May 26, 1920 in Jamestown, North Dakota, Peggy took an interest in music at a young age. She began singing in her local church choir and later as a member of the high school glee club. She left for Hollywood immediately after graduating from high school in 1938 to pursue her singing career, but had only limited success. Reluctantly, she returned home and found work as a singer with a Fargo radio station. It was here that Norma Egstrom was given the name Peggy Lee.

The radio work garnered her some local popularity and eventually singing stints with bands led by Jack Wardlaw and Will Osborne. It was at this point that Peggy began touring, and at a show in Chicago she caught the attention of Benny Goodman, who hired her to replace singer Helen Forrest. Two days after joining the band, August 15, 1941, Peggy cut her first record, "Elmer's Tune." The following year Peggy recorded "Why Don't You Do Right?," her first big hit. She had by now gained national recognition, and a solo record contract with Capitol followed in 1944. She and her husband Dave Barbours together wrote many of her now-classic songs, like "It's A Good Day" in 1946 and "Mañana" in 1947.

On May 2, 1946, she joined Bing for the first time as guest on the Kraft Music Hall. This was Bing's second-to-last KMH show; he left after the May 9th show. When Bing began broadcasting for Philco later that year, he soon enlisted Peggy as his featured vocalist. She had become a "regular" member of the cast and remained a frequent guest on Bing's subsequent shows for Chesterfield and GE right up through 1954. In total, Peggy appeared well over 40 times, more than any other performer on his prime-time series.

Some of the many memorable songs Peggy and Bing blended voices on include the Peggy Lee penned "It's A Good Day," "Everything's Movin' Too Fast," "Mañana," as well as "Cuanta La Gusta," a pre-Rosemary Clooney duet of "On A Slow Boat To China," and a superior version of the Lee Wiley/Bing duet, "I Still Suits Me."

In 1950, Peggy carried her "guest star" status on to film, when she appeared with Bing in Paramount's *Mr. Music*. Together they sang a new song called "Life Is So Peculiar." Surprisingly, Peggy made very few film appearances. She would've seemed a "natural" for the medium. She did star in a 1953 remake of *The Jazz Singer* with Danny Thomas and had a featured role in 1955's *Pete Kelly's Blues*, which garnered her critical acclaim.

In 1952 Peggy left Capitol records and was signed with Decca. Decca wasted no time in getting Peggy



and Bing on record. On May 16 they cut two songs which were well received. Later, Peg was chosen to fill in for Dorothy Lamour for the soundtrack album of *Road To Bali*, and later still for Columbia artist Rosemary Clooney in the *White Christmas* soundtrack album.

Peggy Lee appeared on numerous television shows throughout the 1950's. She co-hosted a 1951 series with Mel Torme entitled "TV's Top Tunes" and a 1952 series called "Songs For Sale." It wasn't until 1959 that she joined Bing on the box for a star-studded Crosby special with Frank Sinatra and Louis Armstrong. With so many friends (and so much talent) around, Bing didn't know who to sing with next! In 1961 Bing returned the favor and appeared on a Peggy Lee special called "A Big Night Out With Peggy Lee." A big night indeed!

The last time Bing performed with Peggy was on the *Hollywood Palace* TV show in January, 1968. It was a special reunion of two old friends. Upon introducing Peggy, Bing immediately launched into an appropriate song called "Gee, It's Good To See You, Peg." Later they gave Nancy and Frank Sinatra a run for their money when they dueted on "Something Stupid." A grand finale to a great pair.

In 1957 Peggy left Decca and was re-signed to Capitol, where she recorded some more huge hits like "Fever," "Hey, Big Spender," and "Is That All There Is?," which garnered her two Grammys in 1969.

Today at 77, Peggy Lee remains an icon -- a singer whose style all female singers to come along during her lifetime have tried to perfect, but find they all fall short. As with Bing, Peggy is a one-of-a-kind never to be repeated.

Peggy Lee on Radio with Bing (majority of shows)

Kraft Music Hall 5/2/46

Philco Radio Time 12/11/46 w/ Jerry Colonna

Philco Radio Time 12/18/46 w/ Skitch Henderson

Philco Radio Time 1/1/47 w/ Joe Frisco

Philco Radio Time 1/8/47 w/ Mickey Rooney

Philco Radio Time 2/12/47 w/ Groucho Marx

Philco Radio Time 3/12/47 w/ Peggy Lee

Philco Radio Time 3/19/47 w/ Danny Kaye

Philco Radio Time 3/26/47 w/ Jack Benny

Philco Radio Time 4/9/47 w/ Alec Templeton

Philco Radio Time 4/16/47 w/ Jimmy Durante

Philco Radio Time 4/23/47 w/ Les Paul, Burl Ives

Philco Radio Time 10/1/47 w/ Gary Cooper

Philco Radio Time 10/8/47 w/ Jimmy Durante

Philco Radio Time 2/11/48 w/ Oscar Levant

Philco Radio Time 2/25/48 w/ Peggy Lee

Philco Radio Time 3/24/48 w/ Wild Bill Elliott

Philco Radio Time 4/7/48 w/ Fred Astaire

Philco Radio Time 10/27/48 w/ William Powell

Philco Radio Time 11/10/48 w/ Oscar Levant

Philco Radio Time 12/1/48 w/ Bob Crosby

Philco Radio Time 12/15/48 w/ Bob Hope

Philco Radio Time 12/29/48 w/ Mills Bros.

Philco Radio Time 1/5/49 w/ Johnny Mercer

Philco Radio Time 1/26/49 w/ Abe Burrows

Philco Radio Time 2/23/49 w/ Abe Burrows

Philco Radio Time 3/9/49 w/ Phil Harris

Philco Radio Time 3/16/49 w/ Louis Armstrong

Philco Radio Time 4/13/49 w/ Gonzaga Glee Club

Philco Radio Time 4/27/49 w/ Abe Burrows

Philco Radio Time 5/11/49 w/ Alec Templeton

Chesterfield Show 9/21/49 w/ Abe Burrows

Chesterfield Show 9/28/49 w/ Abe Burrows

Chesterfield Show 10/12/49 w/ Peggy Lee

Chesterfield Show 11/23/49 w/ Joe Venuti

Chesterfield Show 12/7/49 w/ Hopalong Cassidy

Chesterfield Show 1/11/50 w/ Groucho Marx

Chesterfield Show 1/25/50 w/ Louis Armstrong

Chesterfield Show 2/21/52 w/ Tallulah Bankhead

Chesterfield Show 6/18/52 w/ Peggy Lee

Chesterfield Show 6/25/52 w/ Peggy Lee

General Electric Show 2/26/53 w/ Peggy Lee

General Electric Show 11/29/53 w/ Peggy Lee

Peggy Lee on Record with Bing Crosby (all on Decca label)

May 16, 1952

matrix L6768-A The Moon Came Up With A Great
Idea Last Night

matrix L6769-A Watermelon Weather

June 24, 1952

matrix L6822-A The Merry Go Runaround
(w/ Bob Hope)

November 17, 1952 (mastered from radio)

matrix L6898-A Little Jack Frost Get Lost

April 10, 1954

matrix L7622-A White Christmas
(w/ Trudy Erwin, Danny Kaye)

matrix L7623-A Snow (w/ Erwin & Kaye)

November 22, 1955

matrix L8807 The Possibility's There

Peggy Lee on Film with Bing Crosby Mr. Music (Paramount, 1950)

Peggy Lee with Bing Crosby on Television

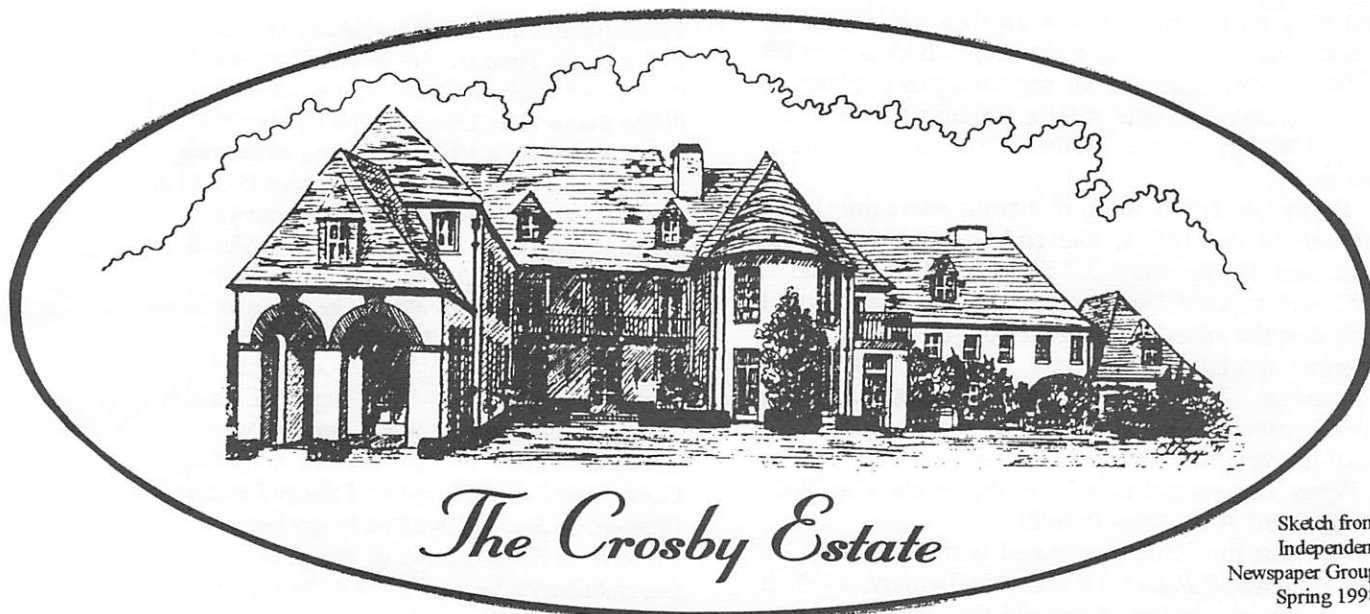
Bing Crosby Show for Oldsmobile 9/29/59 ABC

A Salute to Paul Whiteman 3/24/60 CBS

A Big Night Out With Peggy Lee 8/26/61

Happy With the Blues (Dupont Show) 9/24/61

The Hollywood Palace 1/13/68 ABC



1998 Decorator Show House

All articles and pictures courtesy of Priscilla Koernig

From Bing's House to Show House Crosby Estate Mends Old with New

EXCERPTED FROM ARTICLE BY
GAIL BENCHENER
SAN FRANCISCO CHRONICLE, APRIL 22, 1998

"WHAT YOU LEARN is the old furniture moves with you very nicely. It is lovely the things that do pass through the family," remarked stage actress Kathryn Crosby on a tape made as she toured her Hillsborough home with chairpersons of the 1998 Decorators Show House.

After pointing out pieces she treasures -- from heirloom furnishings purchased from the William Randolph Hearst collection to the Oscar won by her late husband, Bing, in 1944 - Kathryn Crosby turned over her keys to the Coyote Point Museum auxiliary members. She had one charge: Retain the integrity of her beloved family home, and renew and revitalize what was already there.

The result is a magnificent restoration of the family estate, refreshed and updated for Kathryn Crosby when she returns this week from her acting tour of Russia. And, as San Francisco designer Priscilla Sanchez explains, "It's a great show house for people to visit and see just precisely how we as designers can combine a client's own pieces and new elements with a wonderful result."

The show house tours, beginning on Sunday, mark the first time the French-style chateau has been open to the public since Bing Crosby's death in 1977. Forty designers signed on, committing to keep the Crosby style intact in the 36 reworked spaces, which include 32 rooms, a porch, a terrace, a loggia and a kitchen garden.

The whitewashed brick mansion was commissioned in 1925 by automobile magnate and racehorse enthusiast Lindsay Howard for his new bride. The 12 rolling acres included a barn, a small oval riding track and pasture, a swimming pool and a large garage.

After he took up residence in Hillsborough, Howard met a young crooner from Hollywood who shared his love of horse racing. Their friendship resulted in a successful racing partnership, Bing-Lin Stable in Southern California.

In 1965, when Bing Crosby grew tired of the Hollywood lifestyle and moved north with his second wife, Kathryn, and three young children, he remembered his old friend's estate. The Hillsborough house had seen several owners, and the large property had been subdivided.

Bing Crosby bought it and, fearing for the safety of his children, then ages 4 to 7, he had the pool filled with soil and added formal gardens.

The Crosbys set about redesigning their newly acquired chateau to suit their formal style. They brought in their favorite furniture and prominently displayed memorabilia from Bing Crosby's movie and singing career.

They also acquired antiques from his good friend, William Randolph Hearst, and made many buying trips to New York, where Hearst stored huge collections of entire rooms from English manor houses in a warehouse.

Today, after eight weeks of work by designers, most of the rooms reflect Bing Crosby's formal style, but modernized. A few have been transformed into fanciful theme rooms capitalizing on his love of golf and hunting and his movie career. All demonstrate how priceless family heirlooms and sentimental pieces can be given new life in revitalized settings.

Eight rooms on the tour best exemplify how designers work to meld the old with the new.

The Smoking Room

The first room on the tour of the mansion is the smoking room, a relic from an era when withdrawing from the dining room for an after-dinner pipe or cigar and a glass of fine port was a ritual.

The focal point of the room retains a Barnaby Conrad charcoal portrait of Bing Crosby with his signature straight pipe and favorite black Labrador. The portrait, which hangs over a fireplace of rare black and gold Italian marble, is one of Kathryn Crosby's favorites.

The primarily cream and beige room, furnished with a wooden desk and chairs, was given new life by the addition of upholstered pieces and the installation of a lively window treatment replacing plain, cream-colored draperies.

The Entry Hall

The next stop is the grand entry hall, which sets the tone of elegance and grandeur for the estate. Although

this space displayed some of the Crosby's grand antique pieces, designer Jane Antonacci saw the setting as too plain and understated.

She embellished the entry hall by adding wall hangings, replacing carpets and accenting molding. Tapestries in landscape colors -- sage, olive, gold and tan -- complement and enliven the same gray-beige paneling found in the smoking room.

The Living Room

The living room was originally designed in the French chateau fashion, a look the Crosbys changed dramatically when they added Georgian paneling from a 17th century English manor home.

The room features an exquisite, rouge marble fireplace which designer Eugene Anthony enhanced by adding a lyrical landscape by artist Piet Bekaert.

Anthony also commissioned Parisian artists to create a 14-foot-long ceiling painting in shades of blue, peach and champagne which complements the Scalamandre striped silk taffeta in the same colors at the windows. The effect is light, airy and springlike.

The Dining Room

Color was also the key to renewing the look of the Crosby's dining room.

In 1983, Kathryn Crosby commissioned San Francisco artist Al Proom to decorate the dining room walls. He described the result as "a romantic fantasy of a rose garden" that incorporated paintings of roses from the Crosby grounds. Proom used soft, muted colors in shades of blue and pink to give an "atmospheric" feel to the room that Kathryn helped him paint.

Originally, cool gray-blues, pinks and mauves were used as accents in the room. Designer David Stonesifer chose to add warmth and softness by accentuating, instead, the deep green and rose from the paintings and the marble band in the floor. He ordered rose-colored silk taffeta draperies with



THE MASTER BEDROOM

emerald-green valances.

The Bedroom

An altar, botanical prints, a personal collection of family photos and seashells were prominent in the original Crosby master bedroom. In designer Maria Bell's view, the heavy coral velvet drapes and satin bedspread needed to be replaced for a more feminine feel.

Now flesh tones have replaced the dark coral that was on the walls. Using Scalamandre fabrics in blush taffeta silk and soft greens, Bell lightened the palette of the room to achieve a "fresh, feminine feel."

The Dressing Room

Positioned between the master bedroom and Bing Crosby's private study is his masculine dressing room and bath, filled with hunting jackets, tap shoes, golf pants and riding britches.

The dark-paneled room with heavy textured draw drapes needed light and interest, according to designer Barbara Mack. The room now features new, woven sea grass shades that allow in western light to brighten the whole place.

The Study

The most sentimental rooms in the Crosby estate are the study and library. And these are the least changed since his death.

Housing memorabilia, the study showcases Bing Crosby's Oscar from the 1944 movie, "Going My Way"; his gold records, and his trophies for horse racing and golfing.

The oak-paneled study was furnished in creamy white upholstered pieces and a dark wood coffee table. Bing Crosby's large antique desk in the corner stands near a built-in bookcase. A large Persian-style rug in reds, oranges, greens and blacks covers the entire floor.

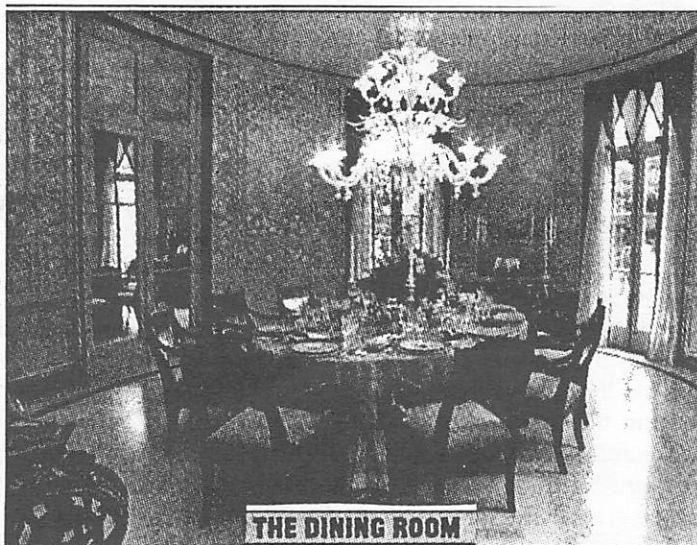
The wood-paneled room, including the mantel upon which the newly gilded Oscar stands, was cleaned and buffed, restoring a soft glow to the rich oak. New accent lighting highlights Crosby memorabilia throughout the room.

The Library

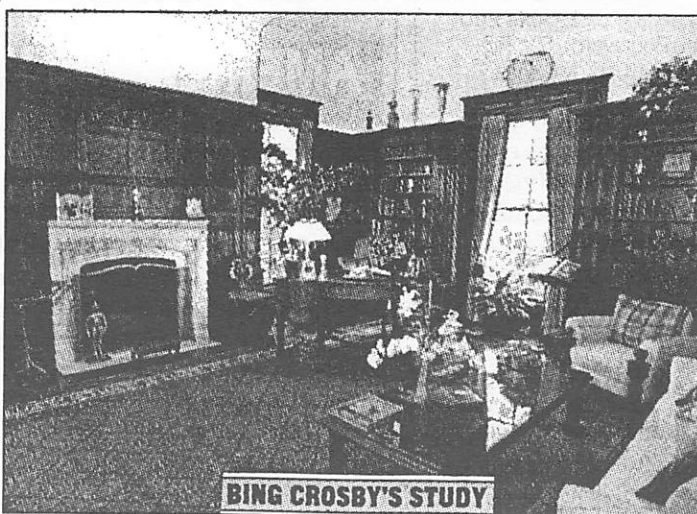
In the oak-paneled library, Bing Crosby played chess with his children, and, as an incurable insomniac, read books by the hour.

A lover of Western art, he designed this room in tones of brown and cream as a very masculine space. The walls featured paintings of Charles Russell celebrating the Old West.

To revitalize this room, designer Priscilla Sanchez removed some of the Crosbys' many paintings and rehung the others for greater impact. She replaced the white shag carpet with a rich sage green, woven wool floor covering. Handsome, linen-textured draperies with a tapestry border in tones of sage green and soft blue, and woven silk roman shades replace the heavy crewel. The result is a softening of the hard surfaces in the room and a reportioning of the windows that previously were too high and narrow.



THE DINING ROOM



BING CROSBY'S STUDY

34th Annual Decorators' Show House Opens

The Bing Crosby Estate was awash with glamour Saturday evening for the opening of the 34th annual Decorators' Show House. The elegant evening of dining and dancing after a tour of the home and gardens was festive, with a black and white dance floor offset by a sea of Bing Crosby red roses and red spotlights beaming up the white walls of the party tent. Kathryn Crosby, in her gracious and witty remarks, expressed how thrilled she was with the way her home and grounds were exhibited for the celebration.

The balmy evening closed to the strains of a medley of Crosby tunes.

--San Mateo County Times, May 1, 1998

"Aren't You Mrs. Crosby?"

By Priscilla J. Koernig

A funny thing happened to me. I was at Walgreen's in San Mateo getting a new photo watch made and had out a photo of Bing and me. The lady next to me looked at it and said, "Aren't you Mrs. Crosby?" I said, "Pardon me?" She repeated herself. "No," I said, "but I was a friend of his." Don't I wish! I'll tell you, she made my day!

Binglemania Sweeps the Peninsula

By Michael Svanevik & Shirley Burgett

San Mateo Weekly, April 25, 1998

BING CROSBY wanted to move to Hillsborough in 1963.

Wife Kathryn, a one-time Texas beauty queen 30 years his junior who reveled in the excitement of Southern California, didn't.

Especially after she saw the grim 24-room place Bing had chosen to be their happy home.

"Bing," she had told reporters before leaving Beverly Hills, "makes all the decisions of the family" and he thought the new place was "cozy."

Sixteen moving vans brought the Crosby belongings to the Peninsula in early 1964.

Kathryn didn't find the house cozy. To her, the Tudor-style Hillsborough house was "dark, dank, absurdly proportioned and totally ill-suited to our needs," she wrote. "When I opened the door to a closet, I was greeted by a swarm of termites."

It was her first day in Hillsborough. Kathryn, Crosby's second wife, sat at the kitchen table. "It's all wrong. It is just all wrong," she repeated sadly.

Indeed, she was incredulous. Though close to San Francisco, woodsy Hillsborough, historically referred to (even on maps) as the "Millionaire Colony" and originally built around the stodgy Burlingame Country Club, was so staid that many viewed the community as eminently boring.

Exacerbating the wife's disappointment with the community was Bing's choice of a house, the former Phoebe and Douglas Alexander home at 101 Robin Road. Though situated on five acres and less than a mile from the country club, it seemed so thoroughly dismal.

After almost a year of complaining, her husband, whom Kathryn subsequently has portrayed in her book, *My Life with Bing*, as "an ungrateful old curmudgeon," finally surrendered.

In October 1964, he announced they were going to look at yet another place to live.

Kathryn accompanied him reluctantly, admitting all the while that she thought little of his choices and was prepared to condemn the alternative abode on sight.

Their destination, one of Hillsbor-

ough's more ornate structures, was located at 1200 Jackling Drive. Typical of this characteristically secretive community, the white-washed red-brick house was completely hidden from public view by massive gates and hedges.

The 40-room, 11-bath, French-styled villa was virtually on the border with neighboring Burlingame.



Nine weeks before his death, Crosby was photographed in the library of the Hillsborough house by photographer Mike Spinelli. This was his favorite room where he often engaged in "vicious" games of chess.

Crosby, who during a long and eventful career had recorded more than 1,700 songs (he sold over 500 million records and starred in approximately 75 movies), was no stranger to Hillsborough or to this particular house.

It had been built in the late 1920s by a good friend, Lindsay Howard, son of multi-millionaire Buick distributor and sportsman Charles S. Howard (owner of famed racehorses Seabiscuit and Knorr). During the 1930s, the younger Howard and Crosby became partners in a variety of horse racing ventures in the United States and overseas.

In 1936, Crosby was the primary builder of the racetrack at Del Mar, north of San Diego. Even though he later sold the controlling interest, Crosby and Howard continued to own 21 racehorses, operating Bing-Lin Stables at Rancho Santa Fe, near San Diego.

In October 1964, Crosby was obviously excited about showing his wife the Howard house, marble-floored living room and all. He had been in it many times. For him, it was filled with memories. "I once watched [noted horseman and Hillsborough playboy] George Pope ride a horse in the front door and up and down the hall," he told Kathryn, admitting that at least he or Pope must have been mighty drunk at the time.

She had no interest in early Crosby nostalgia. The attraction was immediate; she wanted this house.

Everything about it seemed so appealing.

A European ambiance, fourteen-foot ceilings and such superb moldings. Huge fireplaces in the master bedroom, library and living room. Even a tower. Most importantly, Kathryn saw the home as a way to escape from Robin Road.

The Crosbys with their three children moved in 1965. The pipe-smoking crooner was a regular on Burlingame Avenue, shopping for clothes at Robert Gates and frequently pausing to drink at Bit of England. He became chairman of the board of the National Bank of San Mateo, contributed to schools, supported College of San Mateo and served as a regent of the University of Santa Clara.



Crosby was a major shareholder in Vacuum Foods (Minute Maid Orange Juice). Television commercials were filmed in the loggia of the Hillsborough house. Pictured is Bing's second family: Bing and Kathryn along with children Harry, Nathaniel and Mary Frances.

The secluded home helped maintain a mirage of normality and served to protect a growing and virulent Crosby legend.

Throughout his career, Crosby the superstar was adored for his portrayal of the fictitious all-caring and all-understanding Father O'Malley in the 1944 film "Going My Way" (which won him an Oscar for Best Actor).

Crosby claimed to despise the adoration, often commenting about "the sycophants that hang about, the press, the photographers. . . the pests of all descriptions that grab me every time I step outside my front door. . ." At least two Crosby fan clubs continue to exist. One has been active since 1936.

Visitors to the Hillsborough house, with its rows of fastidiously manicured boxwood and Texas privet hedges, saw it as an oasis of tranquility. Beyond the massive loggia, an Italian-inspired covered terrace (presently being made over for the 1998 Decorators' Show House by San Mateo designer Paula McChes-

ney, ASID), are seemingly endless acres of undulating lawn bordered by ancient oaks, cypresses, pines and towering eucalyptus. At the opposite end of the house, several hundred rose bushes comprise an English-style garden.

Local photographer Mike Spinelli, who snapped the last pictures of Crosby at the house nine weeks before his death, recalls being admitted to the house by the Crosby butler.

Minutes later, Crosby made a practiced entrance, down the stairway, "golf cap on his head, pipe in hand and whistling a tune. . . it was just like in the movies," Spinelli remembers.

In 1977, Crosby died on a golf course in Spain. Several years later Kathryn cleaned out the house, selling his personal belongings.

Adele Granite bought a few photographs. "From the day I was born, I was in love with Bing," she said. "I've lived and breathed him every day of my life."



Home Improvement With The Globe-Trotting Crosbys

By Gail Benchener

San Francisco Chronicle, April 22, 1998



IN 1964, Kathryn Crosby resigned herself to leaving Los Angeles and moved reluctantly to Hillsborough. In search of privacy for his second family with three young children, Bing Crosby had insisted on leaving the Hollywood scene.

In her autobiography, *My Life with Bing*, Crosby playfully writes about herself: "In the depths of her little black soul she had never really given up her secret plan to become the queen of the silver screen. She had hidden it from a husband who wanted a homebody, from a world which would simply have laughed, and even from herself in a mad confusion of nursing, babies, and travel, but now she had to face the fact that she was leaving the tinsel of Movietown forever."

Crosby had sent his wife north on several occasions to find the proper new family home, but hoping to put off the eventual move, she never came back with any recommendations. So, finally, he came north and found a house himself.

With her usual pluck, Kathryn Crosby named it her challenge and worked to make the place livable. But later that year, the famous crooner presented her with a lovely new home that is now the Crosby Estate.

Crosby shared a passion for horse racing with the former owner of the estate, Lindsay Howard, and had visited there in earlier years. By the time Bing Crosby was ready to move north, the home had seen several owners.

The Crosbys actually owned several homes -- a ranch in Nevada, a desert home in Palm Springs, and a hacienda in Las Cruces, Mexico, to name a few. In fact, Bing Crosby was known to buy property on a whim, then give his wife the responsibility of furnishing it. She was often overwhelmed by the task.

So when her husband said they were going to see yet another home, she countered, "But I haven't even unpacked the lamp shades yet!" and reluctantly agreed to go.

Prepared to dislike it immediately, she was startled. "The house looked like something out of my private childhood fantasies. The white bricks of the outer walls had a bit of rose peering through the paint. Enor-

mous French doors were shaded by cypress, pine, oak and eucalyptus trees, which still admitted oceans of brilliant light. Queen Elizabeth tree roses nestled against columns on the terrace, and acres of lawn swept away into parklike forest."

Enchanted with the place, she demanded they buy it.

"Bing's eyes twinkled," she writes. "Actually I'm pleased that you feel that way. It would be cause for divorce if you didn't."

Kathryn Crosby devoted her time to transforming the place into "our final and definitive home. We both loved beautiful and old things, and were as happy as children selecting them and deciding where they would fit in our houses," she writes.

On trips abroad, the Crosbys brought back treasures for the new home.

Bing Crosby had often been a guest at William Randolph Hearst's castle and had spent many evenings discussing what was beautiful and important with Hearst. On a recent tour of her estate, she explained, "Mr. Hearst collected rooms like people collect baseball cards. He would purchase entire rooms from European homes and castles, and preserve them in his New York warehouse."

It was there the Crosbys went to find the grand wooden staircase, paneling and furnishings for their new home. Kathryn Crosby had come to realize that Bing loved living in a formal home.

He delighted in dusting his pipe tobacco all over the rug of a perfectly furnished library. The chairs over which he draped his raincoats and hunting jackets had to be delicate antiques, and the bedspreads upon which the labradors lolled must be museum pieces.

On occasion, Kathryn Crosby took up the challenge of reupholstering her own furniture and participated in painting the dining room.

She recently described her work with San Francisco artist and good friend, Al Proom, whom she commissioned to paint the dining room, recalling, "The dining room is a fascinating place for me because Al taught me how to do the stencils. I wound up with a compressor at 2 o'clock in the morning spraying paint and feeling very artistic. Then Al came in and started touching up the walls and making shadows and putting in gold. That's when you saw the magic happen."

Kathryn Crosby is returning from the Russian stage to attend the wedding of her daughter, Mary Frances, in Los Angeles and the opening of her home as a show house in Hillsborough. She will be one of the first of as many as 40,000 visitors to view the Crosby home improvements.



On the "Road" to Bing's House

By Priscilla J. Koernig

It was mostly pleasant weather from April 26, 1998, and got even nicer through May 24 (the month that the Crosby home was open for the annual Decorator's Show House to benefit the Coyote Point Museum). It seems that El Niño is finally over.

Bing's decision to move to the Bay Area in 1964 was a tremendous treat for me. As you know from my previous articles, living only five miles from him blessed me with many wonderful opportunities.

This past month has renewed the "closeness" and has brought back many "beautiful memories," plus it helped me through a very difficult time in my life, as my precious dog, Katrina, who I had for over seventeen years, died.

I was able to volunteer to be an "angel" (that's what they called those of us who helped guide people through the estate). Even though I was originally assigned to different rooms in the home, they chose to put me in either Bing's study, dressing room or a sitting room, since I was the only volunteer who, like most of us club members, has a "built-in encyclopedia" in her head about Bing.

I was on duty nine days and toured the house with friends two other days. It was quite an experience being able to meet people with different reasons for touring the estate. I believe 80% of the people were there because they are admirers of Bing, approximately 5% were curious and 15% were actually interested in the decorating aspect.

I met people who had seen Bing walking around the neighborhood, walking and shopping for groceries, etc. on nearby Burlingame Avenue (Burlingame, CA). There was a lady who worked at Gonzaga University. I met those whose children or grandchildren had taken ballet lessons with Mary Frances, or as children had played with Harry or Nathaniel at their home.

Kathryn, Harry and Nathaniel visited the house during the show, but I didn't see them. I was told that

they all liked the way it was decorated. Evidently Kathryn said that Bing would have liked it, except he wouldn't have approved of so many pictures of him around the house. She mentioned that he used to throw his raincoat on the sofa and would put his feet up on the coffee tables!

The piano from *High Society* is still in the living room. There are monogrammed towel sets in his bathroom and a small Madonna shrine and prie-Dieu in his bedroom. There are pipes and hats in his study and dressing room. There are suits, the army uniform he wore in *White Christmas*, the fur coat from *Road To Utopia* among other wardrobe in his dressing room. In the library there are bound scripts of *White Christmas*, and *Mr. Music*, plus Bing's western painting collection. The study has Bing's duel desk with scripts from *High Society* and a Crosby Christmas show with Fred Astaire. And, of course, the Oscar is there along with *Look Magazine* and *Photoplay Magazine* Awards, awards from thoroughbred horse racing, Lakeside County Club awards from the 30's, National Broadcasting Hall of Fame Award, gold and platinum records and pictures of family and friends throughout the house.

In the smoking room there are mementos of the various presidents Bing knew and a portrait by Barnaby Conrad of Bing and one of his Labradors.

There has been a void in my life since Bing's death, and part of that feeling will always be there. But being able to be in Bing's home for so many hours brought back wonderful memories and has renewed the closeness with the many friends I would not have known if it hadn't been for Bing. It has given me the incentive to become more active again with my Crosby friends.

Editor's Note. You can contact Priscilla Koernig at 1423 Oak Street, San Mateo, CA 94402.

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Box Office 658-574-5568

Lunches 658-286-3432

No Children Under 8

Flat Shoes Required

Proceeds benefit
Coyote Point Museum for
Environmental Education

The Crosby Estate

Hillsborough, CA

DECORATORS' SHOW HOUSE

Coyote Point Museum Auxiliary

Tuesday, May 12th, 1998

Entrance 10 am to 1 pm

\$30.00

Admission Ticket

Our Visit to Hillsborough

By Richard Pearson

Richard Pearson, a member of Club Crosby, wrote this article especially for BINGANG.

A visit to my family in San Francisco happily coincided with the "Open House" at Bing's home in Hillsborough. Newly-decorated by some of America's top designers, the public were admitted for a limited time, the proceeds being donated to the Coyote Point Museum.

Tuesday, the 5th of May, was a very wet and stormy day, the effects of El Niño still being felt throughout California. My wife and I and family drove to a car parking area where a shuttle bus was waiting to take us to Bing's house. A steady flow of visitors was arriving at this renowned mansion, the shuttle buses providing a continual stream of transportation to and from the Hillsborough home.

Arriving somewhat wet and soggy we were -- full of excitement -- escorted inside Bing's home. We were a little surprised by the exterior of the house. Told it had received an outside facelift as well, we felt the brickwork needed a paint job! But maybe the red and white mottled-effect bricks were meant to look that way on the chateau-style house.

A very well-versed contingency of "hostesses" directed us to the many rooms. A lot of emphasis was obviously given to the recent designer decorative transformations, but we still felt the presence of Bing. Even though we were not viewing the home in its original form, plenty of Crosby memorabilia remained, giving us a sense of awe and appreciation that we were HERE in his home. He had walked, talked and breathed here.

The entire house had been very tastefully and expertly redecorated, apparently with Kathryn Crosby's approval. Photographs of Bing and the family abounded, and seeing the intimacies of his dressing room, clothing, ties, shoes and, of course, his pipes was awesome.

We were also very impressed by the many beautiful paintings throughout, a special favorite of ours being the large portrait of Bing painted by Barnaby Conrad, which is believed to be a favorite of Kathryn's, too.

Among the many fascinating photographs on display was a striking collage of Bing shots. The Mud Room was incredible with a display of his golf artifacts, and a lump came to the throat as we could visualize him here, in this room, putting away his beloved golfing irons on his return from the fairway.

A highlight in the study was his Oscar, which had been gilded over its original state. How can one describe the emotions felt, being just a few feet away from this, the ultimate appreciation of his career. Another highlight of the tour was the grand piano featured

in *High Society* -- beautiful and exactly as portrayed in that memorable movie.

The gardens too were lovely, the Bing Crosby Rose Garden being of particular interest to my wife -- English and an avid gardener at our Virginia home! A marquee had been set up in this lovely setting, providing refreshments and memorabilia for sale. We were a little disappointed that Bing items were in limited supply. Obviously the "Open House" was mainly intended to promote the decorators' achievements and benefit the Coyote Point Museum. However, we did purchase several nice things -- posters, a set of postcards, a miniature cloth Bing fishing hat (as per the "Seasons" record sleeve), and a Bing Crosby apron. The brochure included in the admission charge featured articles on Bing and his Hillsborough home.

It was a pity that photography was not allowed. My wife so much wanted a picture of herself outside of Bing's house!

Well, all good things eventually come to an end, and all too soon we were boarding the shuttle back to our parked car and home. Would you believe that by this time it had actually stopped raining! It had been a wonderful couple of hours, and we forgot just how damp and bedraggled we were as we excitedly recaptured everything we had seen.

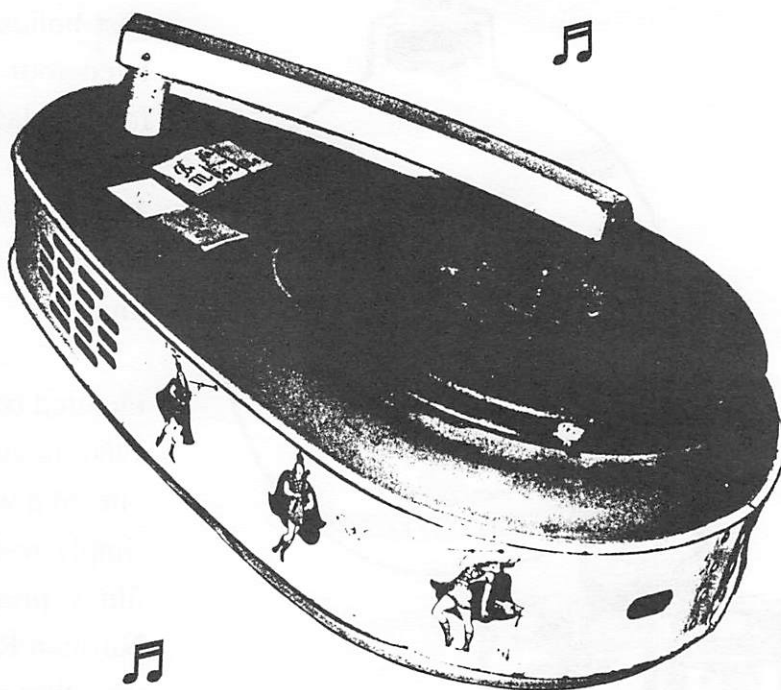
It had been a GREAT day. We had paid a visit to the home of "Der Bingle" -- such a pity he was not at home, but we left our calling card and we are certain he knew that we came!

--Richard and Barbara Pearson, Arlington, VA.



COLLECTORS CORNER M.S.

Here are five more items from the never-ending parade of Crosby collectibles. First up is a Bing Crosby Majorette Record Player from the late 1940s. It was advertised in the same Sears catalog as the Junior Juke Box. It was recently offered at auction. I've had the second item for a long time, but I've never discovered which charity Bing was pitching via this form letter. Does the form number KDM-1 offer a clue? Probably from the 1950s, this piece is shown actual size.



A WORD FROM BING CROSBY...



*There's a grand way to help
kids who aren't getting the
breaks they should.*

*Whatever you can give, be
it 25¢, 50¢, \$1.00 or more, will
be wisely invested to bring
happiness and health to
youngsters needing special
care and attention.*

*So please don't delay.
Send what you can - Today!*

Bing Crosby

KDM-1



The White Christmas ornament was available this past holiday season at Blockbuster Video. They offered four different bulbs, each depicting a scene from a classic Christmas movie. The others were *A Christmas Carol*, *It's A Wonderful Life*, and *Miracle On 34th Street*. Hopefully they'll come around again this Christmas if you missed them the first time.

Pictured below is an unusual tie-in item from Bing's 1966 movie *Stagecoach*. The Craft Master company offered a whole series of wooden wagon models and simply re-did their stagecoach box cover using the film's promotional artwork, which was done by Norman Rockwell, no less. Bing's name, along with the other cast members, appears on the cover's side panel.



This last item (shown full size) was available as a mail-in premium for Quaker Oats. Apparently you could send away for cardboard stand-up busts (Note the tabs on each side) of your favorite stars. I have seen examples of others besides Bing. No doubt they date from the late 1930s or early 1940s.



EMPLOYMENT

Bing knew: Knowledge is power in his movies



Jim Pawlak
Career moves

ART does imitate work life.

Two Bing Crosby movies discuss discrimination, demonstrate the value of technological expertise and research, illustrate how poor management, lack of vision and hidden agendas affect an organization, demonstrate how to build a team and the power of networking.

In *A Connecticut Yankee In King Arthur's Court*, a bump on the noggin sends Bing, a blacksmith's apprentice, back a few centuries to a not-so-merry olde England with only an almanac, a magnifying glass and his "up-to-date" knowledge base.

There he sticks out like a sore thumb because his dress and speech are different from those around him.

Because he is so different, the people fear him. How many times do we stereotype others because they are different?

Crosby is brought before King Arthur to stand judgment. Merlin, the court magician, pushes for his execution. Bing saves himself by demonstrating that his magic is greater than Merlin's. He starts a fire using the magnifying glass to focus the sun's rays on some thatch.

Merlin can't duplicate the feat because he doesn't know how to use the magnifying glass.

Knowledge is power.

Thus Bing is knighted, taking the appropriate title, Sir Boss.

He quickly gains the confidence of the king because of his vast knowledge. Merlin and his henchmen, who were the power behind the throne, do their best to discredit Sir Boss. They are thwarted at every turn because of Crosby's knowledge, much of it gleaned from the pages of the almanac. Sir Boss makes and uses a pistol to protect himself and combines his horsemanship with a lariat to outmaneuver his armor-encumbered, slow-moving foes during a joust. Basic skills

combined with technological ones make a powerful package these days, too.

Sir Boss quickly realizes that the king is out of touch with the day-to-day workings of his kingdom. Surrounded by people with their own agendas, Arthur is told only what he wants to hear. He and Arthur don disguises and journey around the country to see how the people are really living. Arthur learns that, as CEO of England, he knows little of what goes on outside the executive office in Camelot. He vows to get in touch and stay in touch with his subordinates. Sounds like a great plan for today's managers.

In *Going My Way*, Crosby plays the young Father O'Malley who is sent by the bishop to take the place of an old priest who has stayed at one parish far too long. The likable old priest has let time pass him by. He believes that what always worked will always work. As a result, his parish has fallen on hard times. How many businesses can survive if they don't stay on the cutting edge?

Father O'Malley is drawn to the kids in the neighborhood because he speaks their language. He takes them from the baseball field to the choir loft. The scene where he divides them into soprano, alto and bass and teaches them to sing notes and chords before combining voices into a song is a treat for anyone wanting to know how to build a team.

O'Malley bumps into an old friend, now an opera diva. As they catch up on what each has been doing, he tells her about the choir and some songs he wrote. She offers to get some talent agents to an audition and agrees to sing one of the ballads to add credibility. This is a great example of a network at work.

The audition goes poorly. The talent agents don't want love songs. They want something fresh. Crosby and the choir swing into an upbeat number, "Would You Like To Swing On A Star." The agents buy the song on the spot. Once again, change is the constant that propels progress.

There's a lot more than just entertainment in those Bing Crosby films.

—From *The Palm Beach Post*, January 11, 1998.
Courtesy of Charlie Baillie.

Write to Jim Pawlak c/o The
Palm Beach Post, P.O. Box 24700,
West Palm Beach, Fla. 33416-4700.

Forgetting Bing

20 years after deaths,
Crosby's ignored
while Presley endures

Chicago Tribune,

By Howard Reich
TRIBUNE ARTS CRITIC

October 12, 1997

He sold more records than any other pop performer of his day, but Bing Crosby won't exactly inspire a media blitz when the 20th anniversary of his death rolls around next Tuesday.

In fact, it will be amazing if "Entertainment Tonight" or any of the other celebrity TV shows even mentions the man who sold more than 400 million records during a career that spanned nearly a half-century.

Nor will there be tribute concerts, special CD boxed sets or all-night vigils of the sort that honored Elvis Presley's memory last August.

Why does one artist remain an icon while another fades quietly into history? In the case of Crosby and Presley, the answers say a great deal about the mercurial nature of celebrity in America.

On the surface, both Crosby and Presley would seem destined for immortality, if only because of the nature and magnitude of their achievements. The two singers, in fact, had more in common than the casual observer might have guessed: Both attained phenomenal success by absorbing elements of black music and selling it to white audiences (Crosby borrowing from jazz and swing, Presley from R&B and "race" records); both seduced listeners with appealing -- if not particularly virtuosic -- vocal work; and both used musical stardom as a springboard to fame in movies and on TV.

Listeners can argue forever which one was the better singer, but it would be difficult to deny which was the more charismatic and electrifying performer -- Presley, of course. Ed Sullivan, after all, never had to televise Crosby from the waist up, for fear of shocking middle America with the sight of a thrusting, swivel-ling pelvis.

Even in his declining years -- when an overweight, drug-addled Presley had become an unintentional self-parody -- the man's millions of fans hung on his every golden note. His ignominious death simply added to the legend.

Crosby, by contrast, was as bland and harmless a personality as his smoothly unruffled singing suggested. His children may have considered him a tyrannical "Daddy dearest," but as far as the public Crosby went, the man was as dangerous as buttered toast and warm milk.

Easygoing, middle-of-the-road performers, however, do not capture the public fancy -- nor mesmerize listeners long after they're gone -- quite the way rebellious, self-indulgent, hard-living characters do. Perry



Como, Russ Columbo and Dick Haymes all may have been superb vocalists, but who talks or writes about them anymore, except for the most devoted connoisseurs?

Presley, Sinatra, Bobby Darin, Hank Williams and Judy Garland, however, to this day remain the subject of countless books, articles, CD reissues, films, TV movies and souvenir T-shirts. The roller-coaster lives they led perpetually lure new generations to their music.

In the case of Crosby, that's unfortunate, for he sang with a seeming effortlessness that pop crooners have been trying to imitate ever since. His warm and reedy vocals, his coy phrasing, his pure tone and heartbreaking delivery still stand as models of singing that sounds as natural as speaking.

But Crosby's world began to diminish as early as 1941, with the arrival of a new singing star and teenage heartthrob named Sinatra. By the 1950s, when the scrawny vocalist from Hoboken, N.J. emerged as the most dynamic swing singer (and the most brooding torch singer) in the business, Crosby was on his way toward becoming a relic.

That Sinatra's ring-a-ding-ding lifestyle was more torrid than that of any character he played on the screen only added to his legend and further overshadowed his archival, Crosby.

To those who cherish fine singing in a mostly sentimental manner, Crosby always will loom large. His appearances in dozens of films, mostly notably the Christmas classic "Holiday Inn" and the "Road" pictures with Bob Hope, will keep Crosby on the late, late show for decades to come.

Even on film, however, Crosby typically came across as the easy-going, warm-hearted figure he played in "Going My Way" (1944); his darker, more brilliant portrayal of an alcoholic singer in "The Country Girl" (1954) was the exception that proved the rule.

So today, most of America regards Crosby as little more than a historic figure from some distant, pre-digital age. With each year, his memory grows dimmer, increasingly overshadowed by Sinatra, Garland, and the other superstars whose lives seem as thrilling to behold as their music.

Courtesy of Pat Shields

Bing Crosby Linked To Music Murderer

By Mark Scrimger



Before he found his fortune murdering pop and classical music standards with his own band, Lindley "Spike" Jones was much in demand as a legitimate session drummer for various West Coast radio show and recording studio orchestras during the late 1930s and early 1940s. He was a regular member of the John Scott Trotter Orchestra and appeared on many of Bing's radio programs during this period. A 1989 book on Spike Jones' career by Scott C. Corbett (pictured at the end of this article) includes a whole chapter on his pre-City Slicker appearances on other artists' records, according to research done by Steve La Vere and Jack Mirtle in old musician union files (see *Bingang*, June, 1989). What follows is a listing of both John Scott Trotter and Victor Young orchestra Crosby recordings in which Spike participated. They note that their listing is most certainly incomplete because the musician union records are incomplete prior to 1937. I have starred three of the dates they came up with because they differ from those cited in other published Crosby discographies.



July 1, 1938

Small Fry
Mr. Gallagher And Mr. Shean

July 11, 1938

I've Got A Pocketful Of Dreams
Don't Let That Moon Get Away
Silver On The Sage
Laugh And Call It Love
Mexicali Rose

December 19, 1938

Between A Kiss And A Sigh
Just A Kid Named Joe
It's A Lonely Trail
Let's Tie The Old Forget-Me-Not

* January 20, 1938

My Heart Is Taking Lessons
This Is My Night To Dream
On The Sentimental Side
The Moon Of Manakoor

April 22, 1938

Let Me Whisper I Love You
Don't Be That Way

May 23, 1938

I've Got A Pocketful Of Dreams (unissued)
Now It Can Be Told
It's The Dreamer In Me
Don't Let That Dream Get Away (unissued)

March 10, 1939

East Side Of Heaven
Hang Your Heart On A Hickory Limb
That Sly Old Gentleman
Sing A Song Of Sunbeams
Ida, Sweet As Apple Cider
Poor Old Rover

* April 30, 1939

El Rancho Grande
It Must Be True
S'posin'

December 15, 1939

Too Romantic
The Moon And The Willow Tree
Sweet Potato Piper
Between 18th And 19th On Chestnut Street

February 25, 1940

Devil May Care
The Singing Hills
I'm Waiting For Ships That Never Come In

December 3, 1940

Along The Santa Fe Trail
Lone Star Trail
It's Always You
I'd Know You Anywhere

December 9, 1940

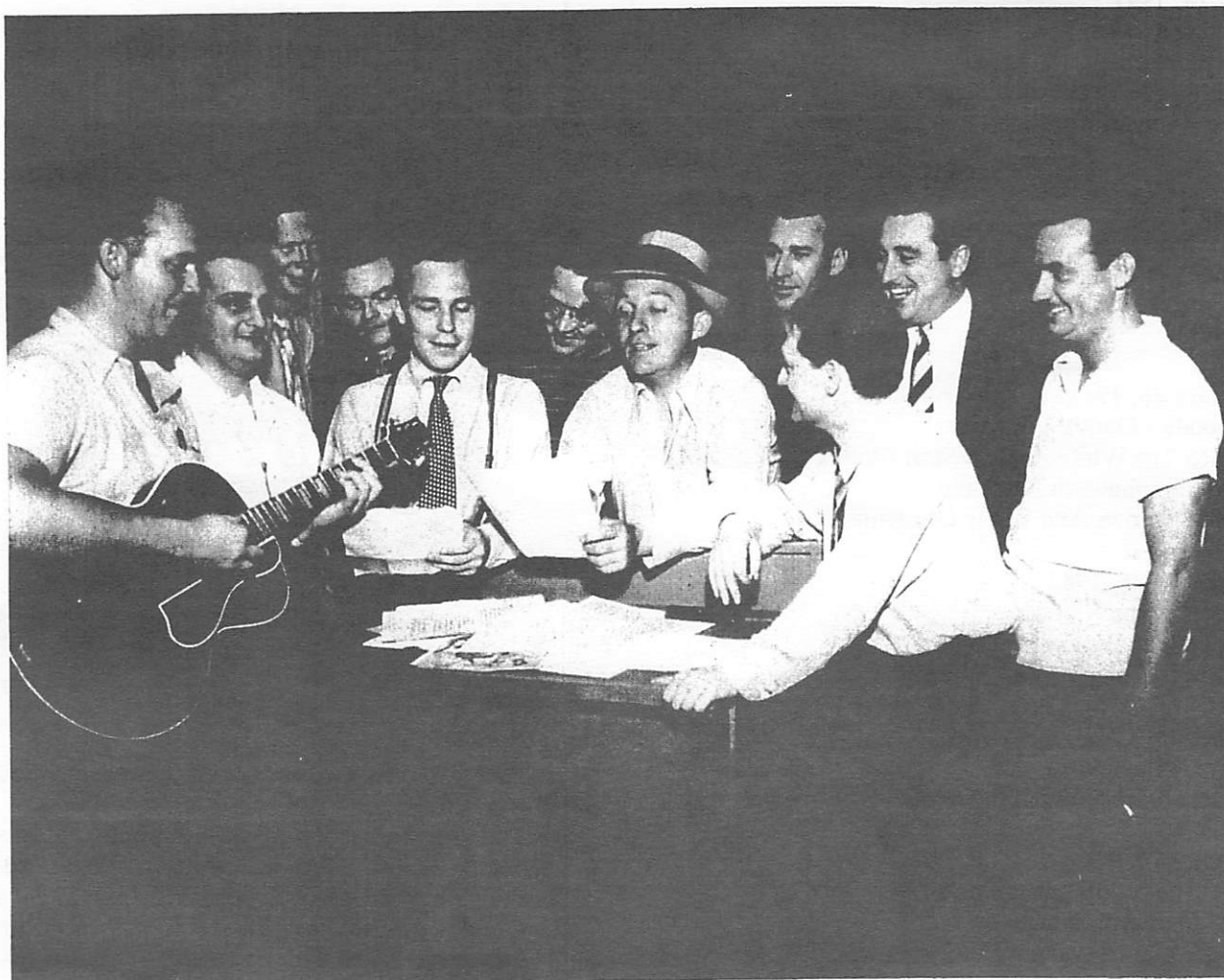
De Camptown Races
Did Your Mother Come From Ireland?
My Old Kentucky Home
Where The River Shannon Flows

December 20, 1940

You're Dangerous
A Nightingale Sang In Berkeley Square
You Lucky People, You
Birds Of A Feather

May 23, 1941

Who Calls?
Lullaby
You And I
Be Honest With Me
Goodbye, Little Darlin', Goodbye



Decca recording session July 1, 1938. L to R: Perry Botkin, Johnny Cascales, Slim Taft, Spike, Johnny Mercer, Joe Sullivan, Bing Crosby, Jack Mayhew, Victor Young (leaning on table), Abe Lincoln, Andy Secrest.

June 14, 1941

Clementine
The Old Oaken Bucket
Lights Out 'Til Reveille
The Sweetheart Of Sigma Chi

June 16, 1941

Sweetly She Sleeps, My Alice Fair
Dream Girl Of Pi K. A.
I Wonder What's Become Of Sally
Old Black Joe
Mary's A Grand Old Name

July 5, 1941

Oh! How I Miss You Tonight
Don't Break The Spell
Dear Little Boy Of Mine
Nell And I
Danny Boy

July 8, 1941

You Are My Sunshine
Ridin' Down The Canyon
You're The Moment Of A Lifetime
Let Me Love You Tonight

July 14, 1941

Ol' Man River
Day Dreaming
Darling, Je Vous Aime Beaucoup
The Anniversary Waltz

January 24, 1942

Miss You
Mandy Is Two
Angels Of Mercy
Skylark

January 26, 1942

Nobody's Darlin' But Mine
When The White Azaleas Start Blooming
The Lamplighter's Serenade
Blue Shadows And White Gardenias

* January 28, 1942

Blues In The Night
Moonlight Cocktail
I Don't Want To Walk Without You

March 13, 1942

Lily Of Laguna
Wait Till The Sun Shines, Nellie

March 16, 1942

Got The Moon In My Pocket
Just Plain Lonesome
The Waltz Of Memory

May 29, 1942

White Christmas
Abraham
Song Of Freedom

June 1, 1942

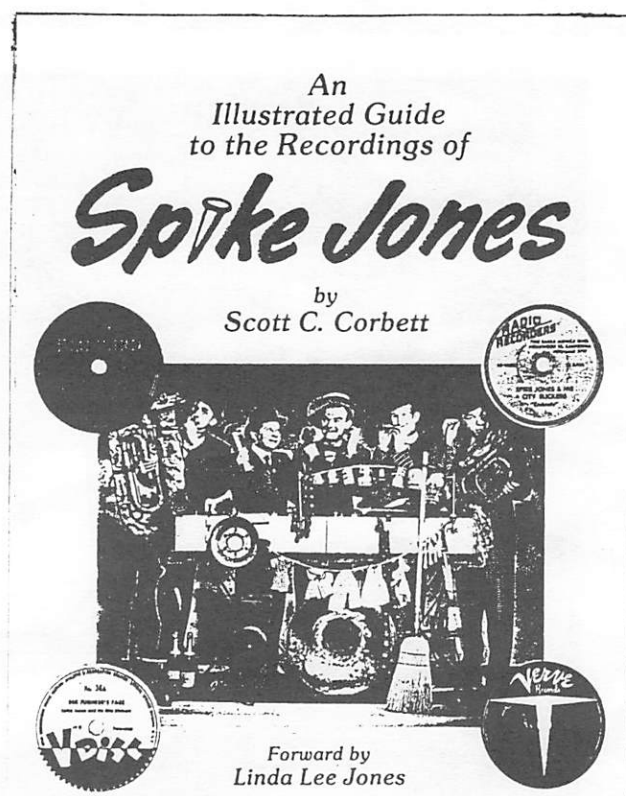
The Bombardier Song
Easter Parade
Happy Holiday
Be Careful, It's My Heart

June 8, 1942

Adeste Fideles
Silent Night
Faith Of Our Fathers
God Rest Ye Merry, Gentlemen

June 12, 1942

My Great, Great Grandfather
A Boy In Khai, A Girl In Lace
Moonlight Becomes You
Constantly



This is a great book filled with photos, plus many record jacket and label reproductions (We need one like this on Bing!). It was published in 1989 by Scott C. Corbett, so I don't know if it is still in print. The address given is 129 East Colorado, Suite 508, Monrovia, CA 91016.



Bing in Hollywood By David Lobosco

"The Star Maker" (Paramount, 1939)

THIS MOVIE marked Bing Crosby's first try at portraying an actual, real person. The movie was based "loosely" on the life of songwriter Gus Edwards (1879-1945), who would gain wider fame as a producer of children's shows in vaudeville. *The Star Maker* was filmed by Paramount Studios from May to July of 1939. The film premiered on August 30, 1939 and was Bing's last movie of the 1930s.

Although the movie was based on Edwards' life, Bing Crosby's character was named Larry Earl. Larry was a nightclerk at a children's orphanage who one day gives up his job to marry his childhood sweetheart (Louise Campbell). He spends their final savings on a piano to write songs on. No one buys his songs, and Bing begins to wonder whether he should even be in show business. While wandering the streets looking for work, Bing stumbles upon children performing on a street corner and decides to organize a stage act using them. All is going well with the new act until the welfare society forces the show to close because of the limited hours the children could work. In the end, Bing discovers that he could use the children on radio and avoid the wrath of the welfare society.

The real Gus Edwards was responsible for discovering many of Bing Crosby's peers like George Jessel, Eddie Cantor, Ray Bolger, Eleanor Powell, Hildegard, and the Marx Brothers among others. In later years many of his discoveries would paint a very different picture of Gus Edwards than the one Bing played in the film. However, that is a different story. Many of Edwards' songs also were used in the film, such as "Jimmy Valentine," "If I Was A Millionaire," and "Sunbonnet Sue." The additional songs were written by Johnny Burke and James Monaco, who collaborated on other Bing Crosby films.

This movie marked the biggest role for Louise Campbell, who played Bing's patient wife. She bore an uncanny resemblance to actress Mary Martin. Miss Campbell died just this past year after retiring from films in the early 1950s. Rounding out the cast was

Ned Sparks, who played Bing's friend and backer. Sparks was first teamed with Bing five years before in MGM's *Going Hollywood*. The film also marked the debut of Linda Ware, who sounded amazingly like Deanna Durbin. Paramount meant her as a rival to Durbin and Gloria Jean, who were the top operatic stars of the time.

The film is loaded with top-notch nostalgic songs. My favorite from the film was the closing number, "Still The Bluebird Sings," written by Burke and Monaco. A runner-up for me would be "If I Was A Millionaire." Also in the film, Bing sings "I Wonder Who's Kissing Her Now." It was another standout in the movie, but for some strange reason Bing never recorded it. However, Bing did sing it on two occasions on his radio shows. The first was on his Philco radio broadcast of October 8, 1947. Around the time the movie came out, a young Perry Como had a big hit of the song with the Ted Weems Orchestra.

The Star Maker was one of Bing's most pleasurable trips down movie lane of the 1930s, and I think it marked a change in Bing Crosby as an actor. Bing was not just a singer acting, but this movie, more than any prior, proved that Bing was also an actor who could sing. With Bing as "the star maker," the heavens never looked so bright!

Giddins' Book Out Next Year

We have received word from Gary Giddins that his book on Bing Crosby will be finished and at the publishers by this December and in the stores in the fall of 1999.

In the meantime another of Gary's books will be coming out this September. It is called *Visions of Jazz: The First Century* and will be published by Oxford University Press. Although there is not a separate chapter on Bing, he is mentioned so often that the indexer and a copy editor accused Gary of having "Crosby on the brain." We hope to review it in the fall issue of this journal.

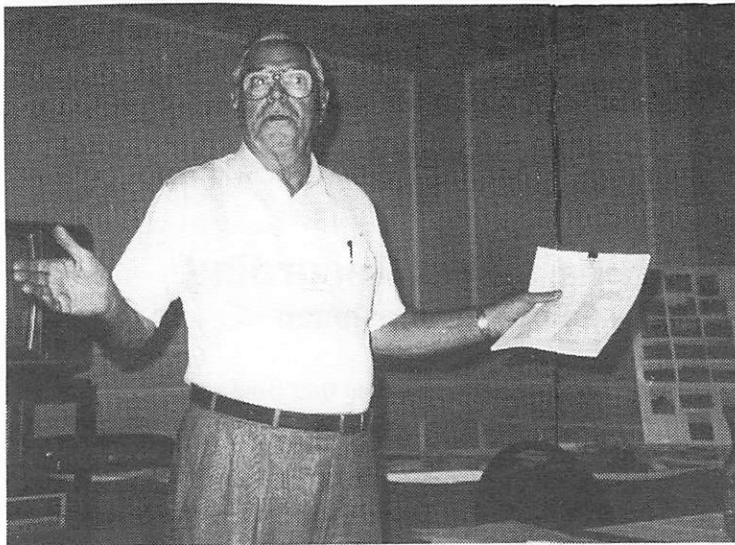
BING'S FIRST RECORDING SESSION-- THE REST OF THE STORY BY MARK SCRIMGER



Because Bing seemed to have little recollection of his first recording session, I've always assumed it was an impromptu, in-and-out kind of deal. However, an article I came across in the July, 1990 issue of *The New Amberola Graphic* by John Heliker shows that the session was actually a full-blown affair. One participant, Peggy Bernier, was a singing star of sorts with a pre-Helen Kane/Betty Boop style of vocalizing. In 1926 she was performing on the Paramount-Publix circuit, as were Crosby and Rinker at the time of these recordings. Several sources have mentioned that at one time Bing was enamored of Miss Bernier, but apparently the feeling was not mutual. And that, as Paul Harvey would say, is the rest of the story.

COLUMBIA RECORDS RECORDING SESSION - OCT. 18, 1926 - LOS ANGELES DON CLARK AND HIS LOS ANGELES BILTMORE HOTEL ORCHESTRA

W142785-3	I've Got The Girl, Voc. Crosby & Rinker	Columbia 824-D
W142786	Don't Somebody Need Somebody, Voc. Crosby & Rinker	Unissued
W142787-1	Me Too, Voc. Peggy Bernier	Test
W142787-2	Me Too, Voc. Peggy Bernier	Columbia 815-D
W142788	Cuddle Closer, Voc. Peggy Bernier	Unissued
W142789	Don't Somebody Need Somebody, Voc. Peggy Bernier	Unissued
W142790-2	Sweet Thing, Voc. Peggy Bernier	Columbia 815-D



Jean-Paul Frèreault

Bing Crosby Collector

Jean-Paul Frèreault, well-known Bing Crosby collector and a member of Club Crosby, died on December 20, 1997. He leaves his wife Rachel, two sons, two daughters, ten grandchildren and three great-grandchildren.

Mr. Frèreault's friend, Jean-Paul Gagnon, sent us a number of articles concerning Jean-Paul Frèreault. Reprinted below are excerpts from some of these pieces:

"'You have to be a real detective,' insists Paul Frèreault."

"Hunting for a favorite 78 rpm record from his vast collection, he shows off the faded recording label embossed in gold. It reads: 'Mexicali Rose. Bing Crosby.'"

"Of course it would be Bing Crosby. Frèreault's eyes twinkle as Der Bingle's familiar baritone resonates over the speakers. He croons along note for note."

"Frèreault is a collector. His obsession with Bing Crosby spans half a century. Over the years, he has spent vacations and days off at junk stores, flea markets and pawn shops ferreting for memorabilia of this pop icon who outsold Elvis, the Beatles, Frank Sinatra and Michael Jackson. That's a lot of detective work for one man."

"Now 72 and retired, Frèreault has more time (if that's possible) to devote to his collection, although one glance around his Laval basement will tell you he is more curator than collector."

"Bing was not just a crooner. He touched all American culture, on radio, recordings, advertising, film and through charity work. I'll bet you didn't know that Bing was the first singer to win an Academy Award for acting,' guesses Frèreault. Without hesitation, he flashes through authentic lobby cards, sheet music and press photos to pull out movie reviews for *Going My Way*, a film that won the Oscar for Crosby in 1944."

"Frèreault's private museum includes every Crosby film on video and every radio show, more than 2,000 of them, on tape. He has little-known Crosby songs that were never broadcast in Canada."

—Don Weeks, *The Gazette*.

"I used to be a night-club singer,' said Frèreault."

"They used to send me into the West End to sing Crosby's songs. My favorite was 'Mexicali Rose.' Maybe that had something to do with my liking for him."

"Frèreault's collection, appraised at more than \$500,000, is one of more than 200 specialized collections on display this weekend at Place Bonaventure in what is billed as the first International Collectors' Show in Canada."

"Frèreault corresponded with Crosby for a number of years, and after Crosby died of a heart attack in 1977, his widow sent him a couple of Bing's neckties. They're part of the display."

—Alan Hustak, *The Gazette*.

Jean-Paul Gagnon says of his friend: "I sure miss his company. He was like a brother to me. He was a very humble man and as generous as you can be. He helped me so many times. You could ask him the number of a record, who sang with Bing, which orchestra played with Bing — anything at all. He had made a special cardex and he knew what to tell you."

"About ten years ago I saw some photos of him and his collection in the newspaper. For me it was the first time I had heard there was another Bing fan and collector. I wanted to phone him but was shy. I felt like a small fish in a big bowl because of my small collection. One day I decided I would call him, but he was not home. I spoke only to his wife. The next day I went out and when I came back I saw his card in my mail box, telling me he would be back in a few hours. I never saw a man so happy in my life: at last he had found another collector. We became very good friends. I helped him with many expositions. He loved that."

EDITOR'S NOTE: A few years ago Mr. Frèreault sent us a packet of materials gathered from his Crosby research. This included old radio, TV and theater ads, including many from the early 1930's that were found in the *New York Times*. We have used this material on several occasions to illustrate articles in our newsletter. Jean-Paul was truly a dedicated Crosby collector. The picture above was taken at a 1991 Crosby fan gathering.

Instant Classic?

The notion that one of America's most beloved songs – "White Christmas" – by one of its most popular singers, Bing Crosby, has been supplanted after more than a half century as the nation's top-selling record by Elton John's retreat, mawkish tribute to Princess Diana is, in a word, appalling.

Such is fame – and mass-marketing – today that this phenomenon is possible.

When "White Christmas" first made its way onto the radio and into record shops in 1942, it struck a vital note with millions of American servicemen, dreaming of home and the holidays while they were stationed in dangerous outposts from North Africa to the South Pacific. And for people back in America, wartime restrictions and dangers made the simple pleasures of "treetops glistening and children listening to hear sleighbells in the snow" unspeakably poignant.

The fact that the song had been composed by a Russian Jewish immigrant, Irving Berlin, gave the song's special place in our popular history all the more resonance. When Bing Crosby died (20 years ago this fall – a few weeks after Elvis Presley), the tributes were lavish, filled with reminders of the enduring popularity of this one song, which sold 30 million copies.

Now Briton Elton John's instant classic – which has sold 31.8 million copies in 37 days – will earn its place in the record books, bumping aside Crosby, Berlin and all those memories of wartime Christmases.

But "Candle in the Wind," a re-worked version of the singer's tawdry tribute to Marilyn Monroe, is already the object of "Saturday Night Live" ridicule.

And as for "White Christmas"? Nobody needs to be reminded of its enduring appeal come Dec. 22 or so, when the Crosby recording of "White Christmas" remains among the most requested and most frequently heard.

And we expect it will continue that distinction long after the "Candle" is nudged aside in the record books by the wind of the next instant classic.

The Courier Journal, October 24, 1997

Courtesy of Bill Fowler

Reprinted by permission

A Comment. . .

I was looking in the *Guinness Book of Records* a while ago, and it stated that Bing's "White Christmas" sold 175 million copies, and that was up to 1988. I know that number is way too high, but how can they claim that Elton John's record won at 35 million copies? Bing's surely sold 50 million. I asked my daughter to ask friends at work if any of them owned John's record. She didn't find a one. She did find a lot of them who had Bing's "White Christmas." My daughter is in her early thirties and representative of the younger group.

Another point on this same subject. Bings

recording was in the top ten for five years running at Christmas time. It also made it to the charts in England in 1977. I don't possibly see how John's record could have topped Bing's. I really feel this is another attempt to discredit Bing.

–Wally Anthony, Leesburg, Florida

Bing's Last Recording

By Samuel H. Fleshman

I believe it's very ironic that Bing's last recording is "Once In A While." He sings: "Goodbye, our affair is ended." Did he have a premonition that he would not be around much longer? "Goodbye means that there is somebody new." Did that mean all the Crosbyites were to transfer their allegiance to another singer like Sinatra or, heaven forbid, Presley? "Though my heart can't be mended." A heart attack is a "broken" heart that can't be fixed.

"Dear, I ask only this of you." Is he saying that to all of us Crosby fans? "Once in a while, will you try to give one little thought to me, though someone else may be nearer your heart." Our wives, mothers, children, fathers, sisters, brothers or friends. "Once in a while will you dream of the moments I shared with you, moments before we two drifted apart." Most of us Crosby fanatics remember a song or scene from a movie or whatever stayed with us and made us feel good.

"In love's smoldering ember, one spark may remain. If love can still remember, the spark may burn again." We all wish the music would go back to the time of Bing's heyday and maybe younger people will re-discover Bing and the other good musicians of his time. "I know that I'll be contented with yesterday's memory, knowing you think of me, once in a while."

If Bing is in heaven, he would be pleased that all the Crosby friends around the world still keep his memory alive with the collections, the clubs, the records, the movies, etc., we have all accumulated and enjoy as often as we can.

To me, Bing is the greatest all-around talent that God ever created, and we should feel blessed that we are able to enjoy him. He may have had his shortcomings, according to Gary, but let he that is perfect cast the first stone. Bing's private life did in no way detract from his professional life. Myself, I never get enough of him.

With due respect to words by Bud Green and music by Michael Edwards.

Sincerely,
Sam

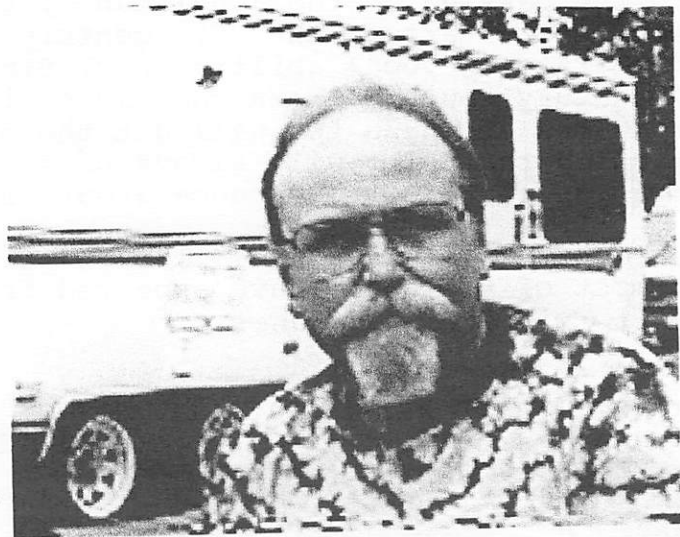
MOZELLE SEGER HONORED

Mozelle Seger, a longtime key employee of the Crosby organization, was honored as California Grandmother of the Year by The American Mothers, Inc., a national organization whose purpose is to contribute to the strengthening of the moral and spiritual foundation of family and home. –Ernest Sutkowski.

26 April 1998

Introducing. . .
DIETER PRESSLER
Our Associate Editor

Mr. Wayne L. Martin
Editor, *Bingang*
435 So. Holmes Ave.
Kirkwood, MO 63122-6311



"Bingfan" is still on the road.

Dear Wayne,

I hope this finds you well and not too disappointed in me. How to begin, after more than a year of silence?

Progress Report ("*It's all relative*")

My health has been good, but *el niño* has disrupted my life and itinerary lately, and my permanent housing efforts are still on an obstacle course. I have bought a lot in an attractive little settlement that I have known about almost since it began, 30 years ago. It is situated on the Olympic peninsula, in the driest, warmest spot of the Northwest Coast and comes complete with heated pool, club house, and pitch-and-put golf on the commons. It is affordable living for an active senior like me, except that the elected leaders have absolute power to decide what can be built there. They are openly biased against "mobile homes"; even though manufactured homes are now equal to modest stick-builts in all respects, except price. I, however, can only afford a quality manufactured home... Now I am trying to jump through the hoops of their bigoted bureaucracy by submitting plans for dressed-up versions of my customized cottage; but it is slow going. As an alternate plan, I am looking into a more liberal setting in the same area, without the country club attractions but closer to the big water I love. Whichever plan wins, I must count on one more year living "on the road". It is a good life. I enjoy it, and my arrangements make it very affordable; but I do not want to tempt fate and wrestle a 50-foot rig by myself until something disabling happens.

My Picture (if you still want it)

Taking and processing a decent picture of myself was jinxed. Murphy's Law ruled, and that is one more reason for the long silence. The enclosed #1 is my favorite, though the stripes on my "house" were mangled by the computer. (#1a is a lesser alternate, if it suits your needs better.) While #1 was snapped electronically from a video tape, #2 was scanned from a standard photographic print. #2a is identical with #2 in the original, but processed differently. All images were cropped, enlarged, and enhanced on the computer. (I am proudly wearing my son's tie-dye product, by the way, though I never even tried pot.)

Best wishes and warmest regards for you and your work,

Dieter
"Bingfan"



BINGsings

By Charles Baillie



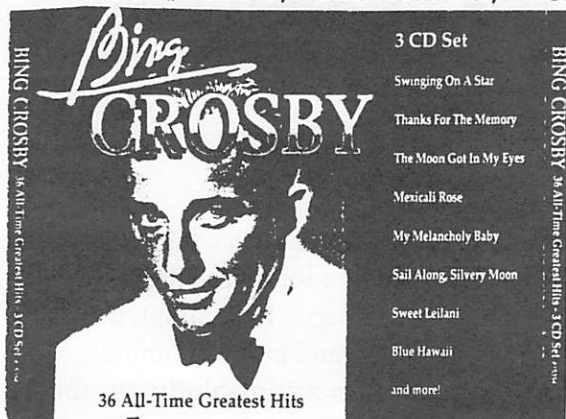
With the passing of the "Chairman of the Board," the big three popular music super-stars of the 20th century are gone. If the critics would concentrate on vocal ability only, Bing would have a good shot at #1 of the century; but, between the Elvis hips and Frank's showmanship, I'm afraid one of these two will get the nod. Guess we will have to be satisfied that Bing will always be #1 with us--and that the record companies continue to produce great Crosby CDs for us to enjoy.

The first two discs are similar in that the sound is good to excellent, but most of the songs have appeared frequently on CDs before. Of the two, my pick is this one:

BING CROSBY, 36 ALL-TIME GREATEST HITS

\$29.98

3-CD Set #15354, GSC Music, MCA MSD 3-37079



The second CD is a French import that I found at Tower Records in Pasadena.

BING CROSBY -- L'Art Vocal, Vol. 20, 1928-45
France Telecom Foundation -- 22 Tracks -- \$15.99

- | | |
|------------------------------------|---|
| 1. Ol' Man River | 12. You Must Have Been a Beautiful Baby |
| 2. Out of Nowhere | 13. The Waiter, the Porter, and the Upstairs Maid |
| 3. Just One More Chance | 14. Sing Me a Song of the Islands |
| 4. Stardust | 15. White Christmas |
| 5. Where the Blue of the Night | 16. Moonlight Becomes You |
| 6. Dinah | 17. San Fernando Valley |
| 7. Sweet Georgia Brown | 18. Swinging on a Star |
| 8. Please | 19. On the Atcheson, Topeka and the Santa Fe |
| 9. I've Got the World on a String | 20. Accentuate the Positive |
| 10. Love Is Just Around the Corner | 21. You Belong to My Heart |
| 11. Pennies From Heaven | 22. Sioux City Sue |

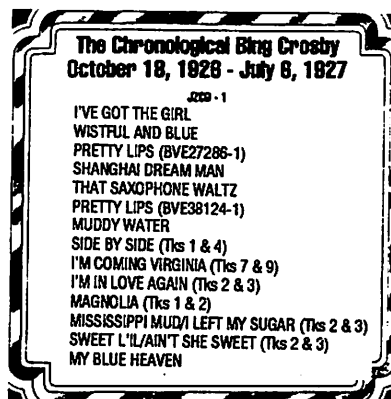
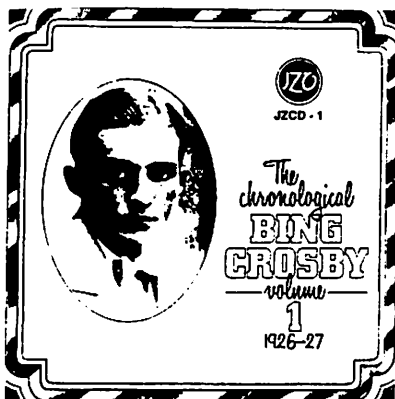
The next four discs are all in "The Chronological Bing Crosby" series. These excellent CDs, produced in England, are available to U.S. and Canadian collectors from F.B. "Wig" Wiggins, 5608 North 34th Street, Arlington, VA 22207 (Phone: 703-241-5608). The cost per disc, including postage and shipping, in U.S. dollars is \$18.50 each for JZCD-1 and JZCD-2 and \$20.00 each for JZCD-15 and JZCD-16.

Only 600 copies of each Jonzo compact disc are being produced for worldwide sale to Crosby collectors. The first ten volumes in the series cover the same material issued on the original LPs. However, if you did not purchase Vol. 1 and Vol. 2 in the LP version or want to

"THE CHRONOLOGICAL BING CROSBY"

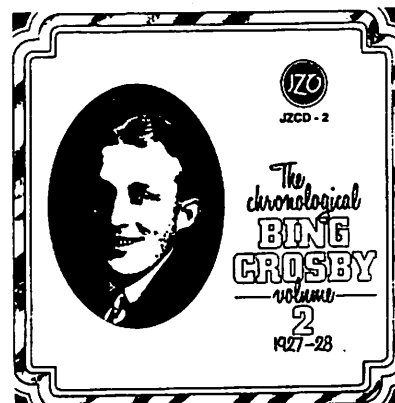
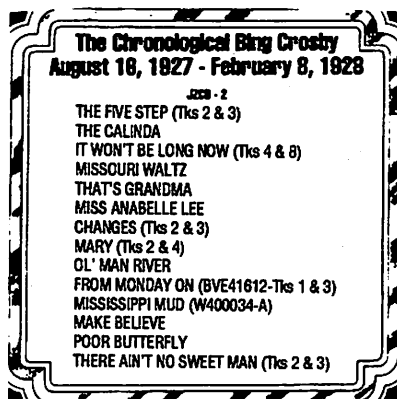
Jonzo Records JZCD-1

\$18.50



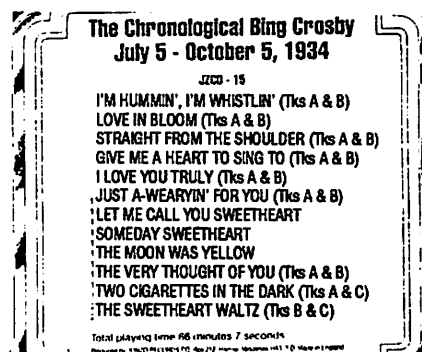
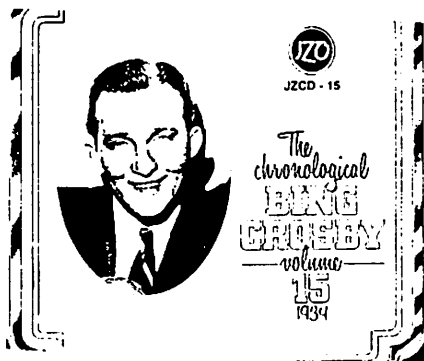
Jonzo Records JZCD-2

\$18.50



Jonzo Records JZCD-15

\$20.00



Jonzo Records JZCD-16

\$20.00

The Chronological Bing Crosby
With Every Breath I Take (A)
With Every Breath I Take (B)
June In January (A)
June In January (B)
Love Is Just Around The Corner (A)
Love Is Just Around The Corner (B)
Maybe I'm Wrong Again (A)
Maybe I'm Wrong Again (B)
With Every Breath I Take(S/T film - Here Is My Heart)
Soon
Down By The River
It's Easy To Remember (B)

Jonzo Records JZCD-16
It's Easy To Remember (Take ?)
Swanee River
Silent Night
Adeste Fideles / Lift Up Your Hearts / Stabet Marter
From The Top Of Your Head
I Wish I Were Aladdin
Takes Two To Make A Bargain
Two For Tonight
Without A Word Of Warning
I Wished On The Moon (Argument with Jack Kapp)
I Wished On The Moon

UK

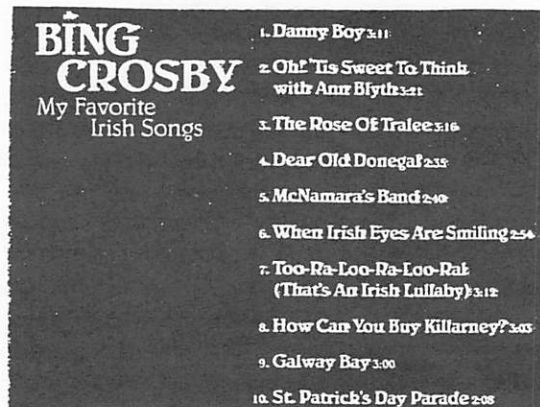
In addition to helping U.S. and Canadian members obtain "The Chronological Series," Club Crosby member, Wig Wiggins, continues his contact with Bob Lipkin, VP Sales, MCA Special Products, urging him to release additional budget records, such as "Favorite" Love Songs, Hymns, Country and Hawaiian Songs. Mr. Zipkin indicated that MCA has been pleased with the sales of the first four discs, and he was in the process of putting together a fifth disc--"My Favorite Irish Songs." In view of the 1996 release of Bing's excellent "Top of the Morning--His Irish Collection" CD, Wig suggested other possibilities. While he was unsuccessful there, he did convince Mr. Zipkin to include "Oh! 'Tis Sweet to Think,"--a duet with Ann Blyth from the movie, "Top O' the Morning"--which is new to compact disc. Here's the result.

BING CROSBY "MY FAVORITE IRISH SONGS"

\$7.99

MCA Special Products MCAD 21048

(Tower Records)



The next disc is not a Bing CD, but Bing is featured on seven tracks. The two-CD Decca release is "Les Paul: The Trio's Complete Decca Recordings Plus (1936-47)." Again, the sound is very good, and it is nice to have all the collaborations of Bing and Les Paul in one package.

LES PAUL: THE TRIO'S COMPLETE DECCA RECORDINGS PLUS

\$29.98

MCADZ-11708, 2-CD Set

(1936-47)

These 50 recordings for the label from 1936 to 1947 mark the launching of the legendary Les Paul's recording career.

All of the masters, released and unreleased, waxed by the guitarist with his trio during these years for Decca are presented here together for the first time.

plus selected performances by Paul with Decca vocalists.

Often his marvelous guitar playing is as featured as the lead vocal.



Disc 1
With Georgia White:
New Dudes Blues
Daddy Let Me Lay It On You
I Just Want Your Stingaree
Black Rider
I'll Keep Sittin' On It (If I Can't Sell It)
Trouble In Mind
Les Paul as Rhubarb Red:
Just Because
Answer To Just Because
Deep Elem Blues #2
Deep Elem Blues
With Terry Shand & His Orchestra:
The Filipino Hombre
Les Paul & His Trio:
Dream Dust
Begin The Beguine
Dark Eyes
Blue Skies
Blue Skies
Begin The Beguine
Dream Dust
Dark Eyes
With Bing Crosby:
It's Been A Long, Long Time
Whose Dream Are You?
Les Paul & His Trio:
Hawaiian Paradise
My Isle Of Golden Dreams
With Helen Forrest:
Spellbound
Everybody Knew But Me

Disc 2
With Helen Forrest:
Baby, What You Do For Me
Everybody Knew But Me
Les Paul & His Trio:
Song Of The Islands
Sweet Lullaby
Kings Serenade
To You, Sweetheart, Aloha
Sweet Hawaiian Moonlight
Aloha Oe
With Bing Crosby:
Pretending
Gotta Get Me Somebody To Love
With Delta Rhythm Boys:
A One-Sided Affair
What Would It Take?
With The Andrews Sisters:
Rumors Are Flying
It's A Pity To Say Goodnight
Les Paul & His Trio:
Steel Guitar Rag
Guitar Boogie
Guitar Boogie
Caravan
Somebody Loves Me
With Bing Crosby:
Gotta Get Me Somebody To Love
What Am I Gonna Do About You?
Drifting And Dreaming (Sweet Paradise)
With Dick Haymes:
What Are You Doing New Years Eve?
My Future Just Passed

Chick Wilson of "Select Circles," P.O. Box 301, Riverside, CT 06878, lists a new CD import "Bing Crosby, Bob Hope, and Dorothy Lamour, On the Road," Vintage Jazz Band 1949. This recording, from the film

soundtracks, has 34 cuts from five Road movies (1940-47)--Road to Singapore, Zanzibar, Morocco, Utopia, and Rio. In Chick's opinion, the sound is "good, but not great." If interested, you can order for \$16.00 plus \$3.00 shipping.

In the "Winter 1997-98" issue of BINGANG, I reported on the new English MCA CD "Memories" which was "quarterbacked" by Jim Reilly of the I.C.C. with help from Bing "faithfuls," Leslie Gaylor, Stan White, Ernest Sutkowski, Phil Clarke, Malcolm Macfarlane, Ken Barnes, Barry Whittingham, Fred Reynolds, and Gwen Harvey. In my opinion, it is one of the best CDs produced, both as to content and sound. The good news--Jim has been asked by MCA to do a follow-up--"More Memories"--with the same team. Obviously, the sales of "Memories" must have been good, and I will look forward to "More Memories."

The question of how to dispose of a collection of records and/or compact discs comes up periodically. If you wish to sell your Crosby collection, obviously the best way is to sell to another Crosby collector through one of the Clubs.

If this has not worked for you and you have a large collection to sell, Contributing Editor Peter Cakanic has come up with a suggestion. The International Assn. of Jazz Records Collectors has published an 84-page monograph on "Assessing, Insuring, and Disposing of Jazz Record Collections." I ordered a copy for \$10.95 from Charles H. Waters, Jr., 8809 Echo Valley, Houston, TX 77055. Phone: (713) 467-7641 (home) and (713) 216-8507 (office). The monograph is well-written and well-organized, and may provide you with the answers you need.

Finally, you may decide to donate your collection to an institution, such as Gonzaga University. The extensive collections of our deceased friends and members--Bob Lundberg and Bill Osborn--were donated to Gonzaga by their families, and were recognized in the recent issue of the Foley Center Library Newsletter (Reprinted on page 10, this issue).

BITS OF BING

The following CDs have one or more tracks by Bing -- for the truly dedicated!

LEGENDARY AUTOGRAPHS. Good Music Record Co. #192526. 2 CDs. 30 tracks, 1 w/Bing. *Swinging on a Star*. \$26.95.

THE SOUTH AMERICAN WAY. Chanson's Cinema CIN-050. 25 tracks, 1 w/Bing. *You Belong to My Heart*. \$17.99.

THE BACHELOR'S LITTLE BLACK BOOK. Laser-Light 12-803. 16 tracks, 1 w/Bing. *Sweet Leilani*. \$5.99.

EL RANCH OH GRANDE. Latin Songs for Gringos. Laser-Light 12-810. 13 tracks, 1 w/Bing. *You Belong to My Heart*. \$5.99.

ETHEL MERMAN--AMERICAN LEGENDS. Laser-Light 12-741. 13 tracks, 1 w/Bing. *You're the Top*. \$5.99.

BING CROSBY WITH ETHEL MERMAN & PEGGY LEE. Double CD. AVC-624. (Same tracks as Parrot CDs PARCD 001 and 002). \$25.98.

BING CROSBY WITH AL JOLSON & JUDY GARLAND. Double CD. AVC-625. (Same tracks as Parrot CDs PARCD 003 and 004). \$25.98.

HOLLYWOOD GUYS AND DOLLS. Double CD. AVC-626. (Same tracks as Parrot CDs 005 and 006). \$25.98.

BEST OF BIG BAND MALE SINGERS. Ranwood 7050-2. 20 tracks, 1 w/Bing. *Great Day* (w/Paul Whiteman). \$14.99.

HITS OF '41. Living Era AVS-AJA 5190. 25 tracks, 3 w/Bing. *Stardust / Wrap Your Troubles in Dreams / Just One More Chance*. \$11.99.

HITS OF '44. Living Era AVS-AJA 5169. 25 tracks, 4 w/Bing. *Swinging on a Star / Don't Fence Me In / You've Got Me Where You Want Me* (w/Judy Garland) / *Too-Ra-Loo-Ra-Loo-Ral*. \$13.99.

INTO THE 40'S. Flapper Past CD 7019. 22 tracks, 2 w/Bing. *Moonlight Becomes You / White Christmas*. \$18.99.

BIG BAND ROMANCE. Good Music Record Co. #186627. 40 tracks, 1 w/Bing. *Out of Nowhere* (w/Gus Arnheim). \$24.95.



Footlight Records in New York City is and has been one of the best sources for Bing's compact discs. (I am not on their payroll nor do I get any commission on sales!) They recently sent me their current catalog which lists over 130 Crosby discs. Here is the list for your use.

MALE VOCALS -- ARTIST -- BING CROSBY

TITLE	LABEL	PRICE	TITLE	LABEL	PRICE	TITLE	LABEL	PRICE
Alexander's Ragtime Band - All Star	Jezebel	8.95	Great Years	Flapper	17.95	Spotlight On Crosby & Clooney	Javelln	11.95
All Clouds'll Roll Away (w/Garland)	JSP	15.95	Greatest Hits 1934-1943 (2CD)	EPM	38.95	Start Each Day w/Song (w/Durante)	JSP	17.95
All-Time Best Of	Curb	11.95	Harry Lillis - Step To The Rear	HLV	15.95	Swingin' On A Star (2CD)	Musketeer	14.95
American Legends	Laserlight	6.95	Harry Lillis - Take A Longer Look	HLV	15.95	Swinging On A Star	Charly	8.95
And The Andrews Sisters (2CD)	MCA	31.95	Havin' More Fun! (w/ Armstrong)	Jazz Unlimited	15.95	Swinging On A Star	Flapper	16.95
At His Best	Pickwick	6.95	Hey Look Us Over (w/ Clooney)	Jasmine	14.95	Swinging On A Star	MCA	11.95
At The Movies	Grt Movie Themes	10.95	His Legendary Years (4CD)	MCA	64.95	Temptation	Premium	12.95
Best Collection (2CD)	MCA	64.95	Holiday In Europe	Decca	32.95	Thanks For The Memories	MCA	24.95
Best Of	Entertainers	11.95	Holiday Inn	MCA	10.95	That's Jazz	Flapper	16.95
Best Of (2CD)	Kaz Records	14.95	Hollywood Guys & Dolls Vol 1	Parrot	17.95	Those Great WWII Songs (2CD)	Double Gold	28.95
Best Of	Mat	9.95	Hollywood Guys & Dolls Vol 2	Parrot	17.95	Too Marvelous For Words	Charly	17.95
Best Of	MCA	34.95	I Surrender Dear - All Star	Jezebel	8.95	Top Of The Morning - Irish Collection	MCA	11.95
Best One	MCA	32.95	I'm An Old Cowhand	Living Era	12.95	Vintage Years (2CD)	Columbia	29.95
Bing Crosby	BM	7.95	Immortal	Avid	12.95	Visit To The Movies	Laserlight	6.95
Bing Crosby	MCA	34.95	In Hollywood Vol 1 (w/ Whiteman)	Chansons Cinema	16.95	We're Just Wild About Harry	Hly	16.95
Bing Crosby - Gold	Gold	14.95	In Hollywood Vol 2 (1930-1933)	Chansons Cinema	16.95	When You're Smiling (w/ Garland)	Parrot	17.95
Bing Crosby 1926-1932	Timeless	15.95	In Hollywood Vol 3 (1933-1934)	Chansons Cinema	16.95	White Christmas	Laserlight	6.95
Bing Crosby 1927-1934	ABC	13.95	It's A Good Day (w/ Peggy Lee)	Parrot	17.95	White Christmas	Piltz	5.95
Bing Crosby And Friends	Living Era	12.95	King Bing!	Hallmark	7.95	World Of - On Sentimental Side	Trace	10.95
Bing Crosby And Friends	Magic Dawe	13.95	Let Me Sing & I'm Happy (w/ Jolson)	Parrot	17.95	WWII Radio (Vol 1-5, X-Mas)	Laserlight	6.95
Bing Crosby And Friends	Music Club	12.95	Lillis, Love, Little Cowd Wagon (2CD)	Hlycd	31.95			
Bing Crosby And Friends - Xmas Gold	Gold	12.95	Little Bit Of Irish	Golden Olden	14.95			
Bing Crosby And Some Jazz Friends	CRP	11.95	Live Duets	Viper's Nest	12.95			
Bing Crosby Sings Again	MCA	15.95	Love Songs	MCA	5.95			
Bing Crosby Sings Christmas Songs	MCA	15.95	Mail Call (w/ Judy Garland)	Laser	6.95			
Bing Crosby Story	Deja Vu	14.95	Members Edition	TKO Records	7.95			
Bing Crosby Years (4CD)	MCA	119.95	Memories	MCA	21.95			
Bing Sings Country	Hallmark	9.95	Merry Christmas	MCA	10.95			
Bing Sings Whilst Bregman Swings (Gold)	MFSL	28.95	Moonlight Becomes You	Charly	8.95			
Bing Swings	Magic Dawe	24.95	Most Welcome Groaner	Parade	10.95			
Bing's Best - Classic Hits	Charly	9.95	Movie Hits	Flapper	17.95			
Bing's Gold Records	MCA	11.95	My Favorite Country Songs	MCA	5.95			
Bix 'N' Bing	Living Era	12.95	My Favorite Hawaiian Songs	MCA	5.95			
Blue Hawaii	Axis EMI	16.95	My Favorite Hymns	MCA	5.95			
Blue Of The Night	MDL	16.95	My Favorite Irish Songs	MCA	5.95			
Blue Skies	MCA	9.95	My Happiness (w/ Ella Fitzgerald)	Parrot	17.95			
Castle Masters Collection	Castle	10.95	1928-1945	L'art Vocal 20	15.95			
Christmas Classics	Capitol	12.95	Old Lampighter	Prestige	16.95			
Christmas With Bing	Pickwick	12.95	On Radio In The Thirties	Radio Years	14.95			
Christmas With Bing (w/ Bowie)	Telstar	25.95	On Radio With Buddy Cole	BCR	12.95			
Classic Crosby 1931-1938	BBC	16.95	On Stage - Harry Lillis	Hly	15.95			
Classic Years 1927-1934	BBC	15.95	On The Sentimental Side	Living Era	12.95			
Collection Vol 1	Columbia	15.95	On Treasure Island	JSP	13.95			
Complete United Artists Sessions (3CD)	EMI	32.95	Only Forever	Empress	12.95			
Country Style	Premium	8.95	Paper Moon (w/ Whiteman)	Pro Arte	14.95			
Couple Song & Dance Men (w/ Astaire)	Curb	10.95	Pocketful Of Dreams	Pro Arte	9.95			
Crosby Family Christmas	Piltz	5.95	Portrait Of A Song Stylist	Master	15.95			
Duets With Friends	Blue Moon	16.95	Portrait Of	Charly	10.95			
Echoes From Coconut Grove	Take Two	14.95	Quintessential (2CD)	Castle	28.95			
Eleven Historic Recordings	Conquistador	12.95	Radio Years	GNP	14.95			
Ep Collection	See For Miles	21.95	Radio Years	GNP	15.95			
Everything I Have Is Yours	MCPS	8.95	Remembering 1927-1934	Connifer	10.95			
50th Ann Conc London Palladium	EMI	14.95	Rosie & Bing (w/ Clooney)	Delta	7.95			
Frank And Bing	Boardwalk	14.95	Saint Patrick's Day	Premium	20.95			
Frank Sinatra/Crosby (No Duets)	Charly	12.95	Sing A Song Of Sunbeams	Saville	11.95			
Fun With Bing And Louie	Jasmine	14.95	Sings Berlin And Rodgers & Hart	Happy Days	11.95			
Gold Records	MCA	11.95	Sixteen Most Requested Songs	Columbia	11.95			
Great Moments w/Bing & Friends - Radio (2CD)	On The Air	19.95	Some Fine Old Chestnuts	MCA	32.95			

Footlight Records
113 East 12th Street
New York, NY 10003

212-533-1572 (Phone)
212-673-1496 (Fax)
<http://www.footlight.com> (Web site)
Footlight1@aol.com (E-mail)

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BING ON VIDEO

27th ACADEMY AWARDS SHOW (1955)

The complete telecast as hosted by Bob Hope. Bing Crosby is on-screen for five and a half minutes, joking with Bob and handing out several music awards. Rosemary Clooney sings "The Man Who Got Away" and Dean Martin sings "Three Coins in a Fountain." This is, of course, the year that Bing did NOT win an Oscar for "Country Girl," but Grace Kelly did. This is not an official video release from the Bob DeFlores collection, but is still very interesting. The cost is \$20,00, postage paid, from Festival Films, 6115 Chestnut Terrace, Shorewood, MN 55331. Phone/Fax (612) 470-2172.

Los Angeles Times

WEDNESDAY, APRIL 22, 1998

The Inglewood Handicap on Sunday at Hollywood Park was one of the races run during the track's inaugural meeting in 1938. . . .

The winner was Ligaroti, owned by **Bing Crosby**. . . .

Charlie

Your input on CDs is appreciated!

Charles Baillie

118 W. Las Flores Ave.

Arcadia, CA 91007

(626) 446-2246

MORE REVIEWS

By Wayne Martin

Grudens, Richard. *The Music Men; the Guys Who Sang with the Bands & Beyond*. Celebrity Profiles Publishing, 1998. Available from the publisher at Box 344, Main Street, Stony Brook, NY 11790. Special price to Club Crosby members, \$15.95 including shipping. You save \$2.00 plus shipping costs. (Please order directly from the publisher.)

This book completes the trilogy on popular singers written by Mr. Grudens over the past two years. Previous titles were *The Best Damn Trumpet Player* and *The Song Stars*. Each volume contains fascinating anecdotes and facts about the popular singers of our time.

This volume is in every way a worthy addition to the series. For Bing's fans there is a special tribute to Bing and his idol, Al Jolson, plus numerous references to Bing Crosby throughout the pages. A letter from Kathryn Crosby tells you something about Bing's singing that you probably don't know. The foreward is by Bob Hope.

You will also find chapters on Frank Sinatra, Tony Martin, Mel Torme, Eddie Fisher, Andy Williams, and numerous other singers. Very definitely a Crosby lover's book!

Hamann, G. D., Editor. *Bing Crosby in the 50's*. Filming Today Press, 1998. \$29.95 plus \$3.00

shipping. Order from Mr. Hamann at 2365 Scarff Street, Los Angeles, CA 90007.

Can you imagine spending years at a time in a library, sifting through old newspapers for every article you can find on a particular performer, photocopying the articles, retyping them, and putting them into book form for a small number of readers? That is what Gary Hamann has done for a long list of stars from the thirties. He has been even more generous with articles on Bing Crosby, as he has issued collections of articles on Bing from the 30's, 40's and 50's.

The 50's volume has just appeared, and if you are interested in finding out little-known facts about Bing you should buy it. Unfortunately, this issue has been limited to 150 copies, and Gary says that he will not reprint it. Better check with him right away if you want a copy!

Bing: Early Film Songs (Cassette). Available from Ken Merry, 18 The Avenue, Bessacarr, Doncaster, South Yorkshire DN4 5JX, England. Price is four pounds and includes postage.

Mr. Merry has put together an interesting tape containing 28 tracks. Some of the selections are: Love Thy Neighbor; Once in a Blue Moon; Goodnight, Lovely Little Lady; Black Moonlight; Beautiful Girl; We'll Make Hay While the Sun Shines; Did You Ever See a Dream Walking; and She Reminds Me of You.

He also offers a tape of a 1976 Bob Hope radio show called Solid Gold Bing, with Bob Hope introducing and commenting on Bing's gold records.

BOOK REVIEW

THE RED NICHOLS STORY--AFTER INTERMISSION, 1942-1965



Amazingly, this 746-page book published last year covers only the second half of Red's busy life in music. The prolific Mr. Nichols was an in-demand musician performing on radio and records, on film and TV, and onstage from the early 1920s until his unexpected death in 1965. The extent of his work just with Bing alone is illustrated by over 280 entries in the book's index! Of great interest to Crosby collectors are the actual *re-cording* dates (when available) of Bing's transcribed radio shows whenever Red was a member of the studio orchestra--information I've never seen in any other source. Well researched and highly recommended, it is available from Scarecrow Press, Inc., 15200 NBN Way, P.O. Box 191, Blue Ridge Summit, PA 17214-0191 for \$79.50 hardcover, plus \$3.00 postage. Volume I is still in preparation.

M.S.

The Red Nichols Story

After Intermission
1942-1965

Philip R. Evans, Stanley Hester,
Stephen Hester, and Linda Evans

Studies in Jazz, No. 22



The Scarecrow Press, Inc.
Lanham, Md., & London
1997

CROSBY, BING (v):

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04/25/54; 04/25/54; 05/02/54; 05/09/54;
05/16/54; 05/21/54; 05/23/54; 05/30/54;
06/06/54; 12/??/59

SWAPS AND SUCH

WANTED: Copy of 78 rpm "Crosby, Columbo & Vallee" from 1931-32. Also, information and ephemera on Russ Columbo and "The Battle of the Baritones." Lenny Kaye, P. O. Box 407, Murray Hill Station, New York, NY 10156.

LOOKING for Bing's movies that have not been commercially released on tape? I might be able to help you. Let me know your needs. Timothy Morgereth, 5 Beach Drive, Baltimore, MD 21222.

FOR SALE: Many past and various Bing Crosby publications. Several Crosby books and a few LPs are left. One copy each of LPs "High Tor" and "How the West Was Won." Stanley Wayman, 18 Beckerle St., Danbury CT 06811-4608.

WANTED: Am seeking the following Bing items: "An Axe, An Apple and a Buckskin Jacket" (LP); 1969 TV Christmas show with Bing and Roy Clark; Bing Crosby TV show with Jimmy Boyd as guest. Dennis Nale, 3335 Latham Drive, Dallas, TX 75229-3847.

LOOKING for the addresses of Hollywood stars in order to write them fan letters. Please write if you can help. David Lobosco, 2533 Rose Drive, Glenshaw, PA 15116. E-mail: david_lobosco@hotmail.com

FOR SALE SOON: Tape of Kathryn Crosby made during the Hillsborough home tour. For information and price, write to Baron Enterprises, 117 Crescent Ave., Burlingame, CA 94010. E-mail: jean_l@pacbell.net

FOR SALE: Paperback copies of both Pocketbook and Simon & Schuster editions of "Call Me Lucky." Will sell them very cheap, if anybody is interested. Wayne L. Martin, 435 So. Holmes Ave., Kirkwood, MO 63122.

STILL LOOKING for Bing 78s on the following labels: Banner, Conqueror, Okeh, Oriole, Romeo and Vocalion, also V-Disc 28, Harmony 1003, Sentry 4012 and selected Deccas. Also looking for certain 10" Decca LPS. Cassette tapes sought for KMH, Woodbury, Music That Satisfies, and Ford Road Shows. Details on request for both record and radio wants. Timothy Morgereth, 5 Beach Drive, Baltimore, MD 21222.

ADS IN THIS SECTION ARE FREE TO MEMBERS,

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS AND COLLECTORS SOCIETY
Hobie and Cathie Wilson
236 Andrieux St.
Sonoma, CA 95476. E-mail: mailcrosby@aol.com
Web site: <http://members.aol.com/mailcrosby/>

INTERNATIONAL CROSBY CIRCLE (U.K.)
F. B. Wiggins, U.S. Representative
5608 North 34th St.
Arlington, VA 22207
E-mail for *Bing* editor: Macwilmslo@aol.com
Web site: www.users.globalnet.co.uk/~iccircle

CRISSI NEWTON'S WEB SITE
<http://www.geocities.com/BourbonStreet/3754/bing.html>

OTHER FAN CLUBS OF INTEREST

EDDIE CANTOR APPRECIATION SOCIETY
New Address: 14611 Valley Vista Blvd.
Sherman Oaks, CA 91403
E-mail: ecantor@aol.com
New President: Michelle Malik

PERRY COMO CIRCLE
Marha Gerhard, President
943 Crawford St.
Bethlehem, PA 18017

DICK HAYMES SOCIETY
c/o Roger L. Dooner
2951 Tyler St., NE
Minneapolis, MN 55418

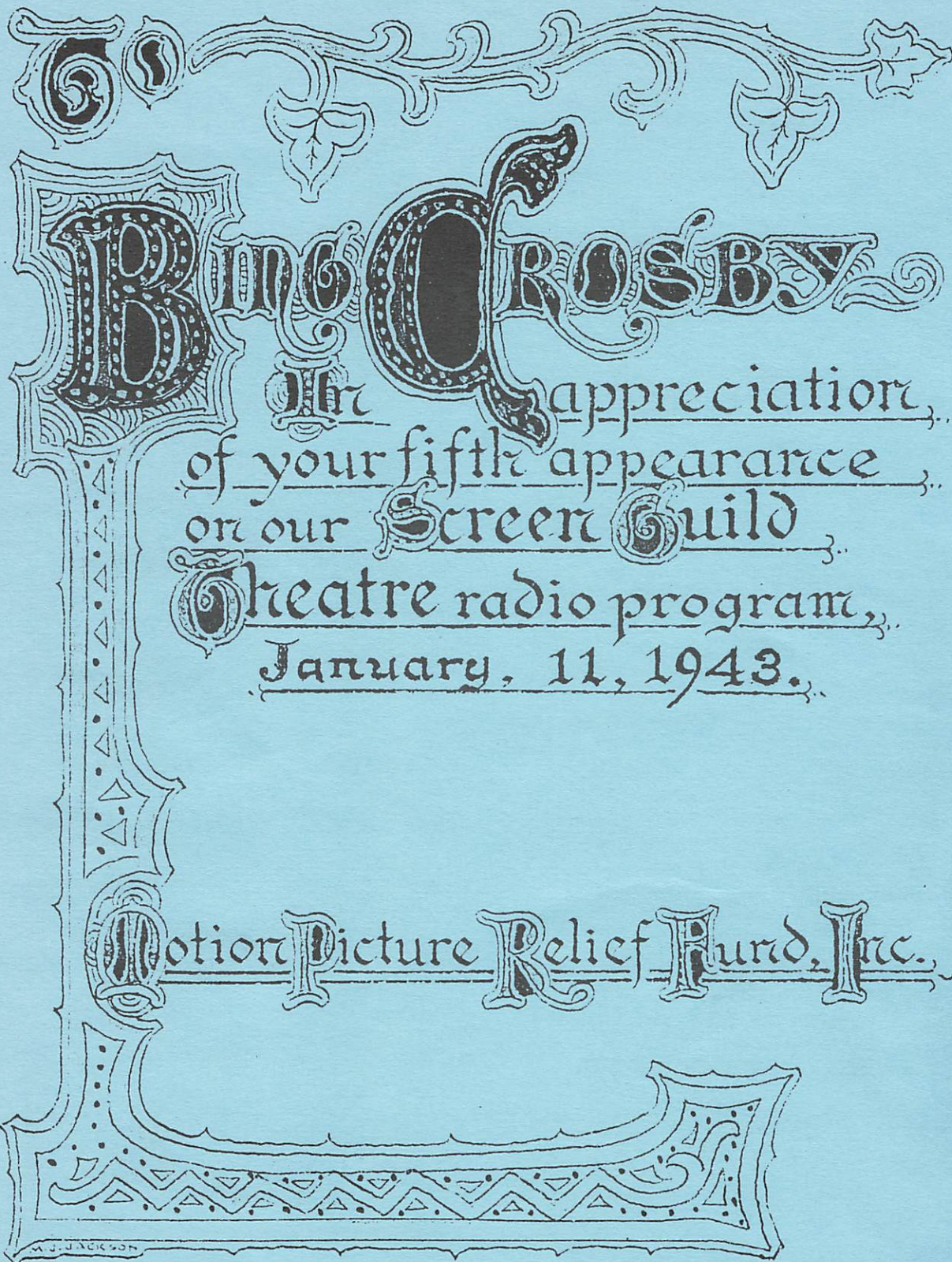
INTERNATIONAL AL JOLSON SOCIETY
933 Fifth Ave.
Prospect Park, PA 19076
E-mail: AJS1PRES@aol.com

MILLS BROTHERS SOCIETY
c/o Daniel Clemson
604 N. Market Street
Mechanicsburg, PA 17055-2727
E-mail: millsbro@epix.net

INTERNATIONAL SINATRA SOCIETY
P. O. Box 7176
Lakeland, FL 33807-7176

KATE SMITH COMMEMORATIVE SOCIETY
P. O. Box 3575
Cranston, RI 02910

NATIONAL ASSOCIATION OF FAN CLUBS
P. O. Box 7487
Burbank, CA 91510. E-mail: LKNAFC@aol.com



Original is in Mark Scrimger's Collection